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ABSTRACT

This report of a conference for school administrators and media staff provides the text of the keynote address presented by Evelyn Daniel, as well as reports from small group sessions on the following topics: (1) policy making and budget setting; (2) centralized technical processing or commercially available technical services; (3) cable television; (4) planning, programming, and budgeting systems; (5) interpersonal communications; (6) reading at the elementary level; (7) language arts at the elementary level; (8) elementary level programs; (9) English at the secondary level; (10) social studies--secondary level; and (11) science/math at the secondary level. The names of group discussion leaders are included in the conference program. A collection of library instructional games designed to increase students' knowledge of library materials is appended. (AWP)

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Miscellaneous Studies #4

Creative School Library Media
Programming in Times
of Financial Cutback
Report of Conference held in
Hotel Syracuse,
March 26, 1976

Compiled by Evelyn H. Daniel

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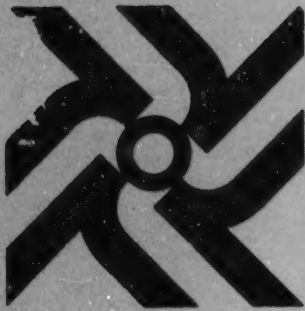
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TENTH ANNUAL CONFERENCE
FOR SCHOOL ADMINISTRATORS AND MEDIA STAFF

FRIDAY, MARCH 26, 1976 AT HOTEL SYRACUSE

Topic: Creative School Library Media Programming in Times
of Financial Cutback

Sponsored By: The School of Information Studies

and

The School of Education,
Area of Instructional Technology

PROGRAM

- 8:15 - 9:00 Registration and Coffee, Foyer, 10th Floor Ballroom
- 9:00 - 10:30 Greetings, 10th Floor Ballroom
Dr. Ruth J. Patrick, Coordinator of Continuing Education
Dean Robert S. Taylor
School of Information Studies, Syracuse University
- Keynote Address
Dr. Evelyn Daniel
University of Rhode Island
- 10:45 - 12:00 Small Group Sessions
- 12:00 - 12:30 Cash Bar, 10th Floor Foyer
- 12:30 - 1:30 Lunch, 10th Floor Ballroom
- 1:45 - 3:00 Repeat of Small Group Sessions

SMALL GROUP SESSIONS

1. POLICY-MAKING AND BUDGET-SETTING

Room 224

Jane Kinney
Library Media Specialist
Sherburne-Earlville Central Schools
Sherburne, New York

Dick Edgett
Principal
Long Ridge Elementary School
Greece, New York

2. CENTRALIZED TECHNICAL PROCESSING
OR COMMERCIALLY AVAILABLE TECHNICAL SERVICES

Room 220

Lois Williams
Library Coordinator and Director
of the Processing Center
Ithaca Public School System

Florence Emery
Elementary Librarian
Newfield Central School
Newfield, New York

3. CABLE TELEVISION

Room 222

Tom J. Merrick
Director of Education Communication
and Libraries
North Syracuse Schools Curriculum Center

Bissy Genova
Assistant Professor
School of Information Studies
Syracuse University

4. PLANNING, PROGRAMMING, BUDGETING SYSTEMS

Room 218

Flora M. Briggs
Library Media Specialist
Roxboro Middle School
Mattydale, New York

Harriet Hall
Library Media Specialist
North Syracuse High School

5. INTERPERSONAL COMMUNICATIONS

Director's Room, 10th Floor

Evelyn Rice
Supervisor of Library/Media Services
Greece Central School District #1
North Greece, New York

6. READING -- ELEMENTARY LEVEL

Board Room, 10th Floor

Betha Thornton
Library Media Specialist
Perry Browns School
Norwich, New York

7. LANGUAGE ARTS -- ELEMENTARY LEVEL

Room 228

Liz Spottok
Elementary Librarian
Soule Road Elementary School
Liverpool, New York

8. ELEMENTARY LEVEL PROGRAMS

Executive Room, 10th Floor

Nancy Barnwell Sprague
District Librarian
Cassadaga Valley Central Schools
Sinclairville, New York

9. ENGLISH -- SECONDARY LEVEL

Cabinet Room, 10th Floor

Jo Ann Cheney
Secondary Library Media Specialist
John C. Birdleough High School
Phoenix, New York

10. SOCIAL STUDIES -- SECONDARY LEVEL

Ambassador Room, 10th Floor

George Lawson
Library Media Specialist
Norwich Senior High School
Norwich, New York

11. SCIENCE/MATH -- SECONDARY LEVEL

Forum, 10th Floor

Lois W. Campbell
Library Supervisor
Southern Cayuga Central School
Poplar Ridge, New York

John Daum
Math Supervisor
Southern Cayuga Central School
Poplar Ridge, New York

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CREATIVE PROGRAMMING IN TIMES OF FINANCIAL CUTBACK

A speech given at the Tenth Annual Conference for School Administrators
and Media Staff, Syracuse University, School of Information Studies,
March 26, 1976

by Evelyn H. Daniel

The title of my talk this morning is creative programming in times of financial cutback. This seems somewhat like a contradiction in terms. On the one hand, creative programming seems to come from an expansionist philosophy. It calls for exploration, reaching out, flowering -- all those words that pertain to overflowing boundaries, to rising above constraints. But on the other hand, times of financial cutback seems just the opposite. It connotes a time of drawing in, pulling back, a time of diminutive.

Not long ago there was a spate of articles that discussed the phenomenon of right and left brain thinking.¹ It seems that people have always recognized two distinct forms of consciousness -- reason and passion; mind and intuition; yin and yang; the feminine, the sacred, the mysterious as opposed to the masculine, the profane, the logical. Apparently these two modes of consciousness have a physiological basis. In the specialized human brain, the cerebral cortex of the brain is divided into two hemispheres; each half is responsible for a distinctive mode of thought. The left side of the brain controls the right side of the body and is heavily oriented to analytical thinking. Language and logic originate there. The left brain is verbal, practical and rational, processing information sequentially. The right hemisphere on the other hand appears to be primarily responsible for our orientation in space, artistic talent, body awareness and recognition of faces, processing information diffusely and simultaneously rather than in linear fashion.

Many occupations value one mode of thought over the other. The arts, religion and music are more present-oriented, aconceptual and intuitive, relying

on right-brained thinking. Science, medicine and the law emphasize linear thought and verbal logic. Perhaps on the whole, our society seems to value verbal and intellectual abilities over more emotional and intuitive patterns of thought.

It is important to take both a left-brained and a right-brained approach in considering the topic we have before us today. We face a dichotomy that calls for both right and left brained thinking. Creativity, growth, expansion, reaching out, feeling, intuition, being emotionally atuned, on the one hand. And on the other, financial cutbacks, zero growth, contraction, pulling back, rationality, logic, analytical thinking, planning, structure and cognition. Given this paradoxical situation, my theme today will be Expansion in a Time of Retrenchment, or Growth in a No-Growth Situation.

Growth is the essential human condition. Without growth we begin to die a little. There is no such thing as standing still. Growth must take place -- self-growth and organizational growth. In expansionist times growth is accepted as healthy and natural. In expansionist times the environment is responsive to the needs of the growing organization and the growing individual. In expansionist times efforts are made to foster growth. But these are not expansionist times! Quite the reverse! Growth is no longer nurtured, assisted, fostered. We are like a seed fallen on stony ground -- we have to fight for our existence, for our right to grow and become.

Growth in a no-growth situation is difficult (impossible?) to achieve apparently, but fortunately for the survival of the human race, we respond to challenge. And these are certainly challenging times. A psychologist once described our perception of self. He said we could see ourselves either as ORIGINS or as PAWNS. If I see myself as an Origin, I am in control, I make things happen, the world adapts itself to me. If I see myself as a Pawn, I

am at the mercy of events, of other people, of situations. I am controlled, rather than controlling. We have all experienced times when we feel we are an origin and other times when we feel we are a pawn. We need to hold to the feeling of being an origin in our professional lives. Being an origin -- feeling personally in control over events -- is important. The sense of autonomy is a necessary condition from which to start -- not a sufficient condition, perhaps, but a necessary one. We must feel that we can have some effect on the situation and not, like pawns, that things are happening to us, willy-nilly, beyond our control. We must be careful not to accept imposed boundaries that are more constrained than the situation actually is. We must also keep our sense of fun, our sense of exploration and adventure. And, hard as it may sometimes be, we must keep from retreat, depression and despair.

In order to address this problem of growth in a no-growth situation, I decided to separate my topic into three elements and to discuss each element in turn -- Creative Programming in Times of Financial Cutback gives us the areas of 1) Creativity, 2) Programming, and 3) Finance.

I'll begin with some background comments on creativity, describe some of the characteristics of the creative individual, list some of the elements necessary for a creative organization, and suggest some activities for developing creative approaches.

Next I will look at the programming process treating it in the largest sense by examining the environment in which the planning and programming for the school media center takes place, by analyzing the programming-planning activity as part of a political process, and by suggesting some precepts from management/organization theory that might prove useful.

Next I will focus on the financial aspect, setting the media center budget in perspective as a part of the total school finance picture, examining the whole planning-programming-budgeting system, and suggesting ways that

school media specialists can become more effective in the budgeting process through greater knowledge and understanding.

Having examined these three elements in turn -- Creativity, Programming, and Finance -- in conclusion, I will try to synthesize them by arguing the value and importance for each of you of a formal, individualized, long-range plan with written annual reports as elaboration and justification of the budget request. The annual report should sum up past accomplishments, describe specific program plans for the coming year relating them to requested expenditures, discuss areas where change is needed and articulate the future direction of the media center as one essential element of a growing, achieving school.

My first element is creativity, defined as "an illogical operation of the mind which breaks down rigid classes and barriers and ignores the 'rules' of logic and past conditioning."² Creativity seems to arise from divergent thinking. So much of education is based on the mental process of convergence. Teachers raise problems that have one predetermined solution and students are rewarded for the speed and accuracy with which they converge on that solution. "Divergent thinking ... (is) ... less goal bound. There is freedom to go off in different directions --- rejecting the old solution and striking out in some new direction if necessary."³

Creativity involves incubation (a period of living with the problem), accumulation (collecting random facts and thoughts that might possibly have a bearing), searching (more purposeful collecting), and moments of creative insight (that great Gestalt feeling of instant and complete perception). Years ago, one of the first teaching machines on the market had the usual series of small programmed steps to be solved on the way to understanding some basic principle. This machine was different however because it had on it a button marked A - H - A. If, as the student worked step-by-tedious-step, he suddenly

had a flash of insight and saw the final solution, he could shout, "AHA!", press the A-H-A button and short-cut the sequential process. Probably a right-brained break-through into simultaneous thinking.

Although we all have our moments of creativity, there have been a number of studies done which attempt to describe the creative individual, the person peculiarly gifted with originality. Let the right half of your brain hold sway for a while, be prepared for apositional thinking while taking the attitude of the hypochondriac who reads the Reader's Digest version of the latest disease and immediately begins to discover in himself all the alarming symptoms. Put yourselves in that frame of suggestability as I describe for you the characteristics of the creative individual and let yourself think, "Yes, that's me," and "Oh, yes, that's how I am!" Because, in truth, it is how you are, if you let yourself be.

One theory is that creative individuals are those with a maximum of curiosity, those who seek stimulation and develop a large number of autonomous interests and activities because of the stimulation they find in the process.⁴ Guilford says there are five primary characteristics common to highly creative people.⁵

First, they are SENSITIVE TO PROBLEMS and tend to be highly aware of the difficulties, needs, and feelings of people. Creative people are generally positively oriented and confident so that they look on problems as opportunities.

Second, creative people have IDEA FLUENCY. They have the ability to think up quantities of ideas, many possible solutions to a given problem. One method of developing idea fluency is brainstorming -- rapidly thinking up hosts of ideas without taking the time to evaluate any of them for feasibility and without allowing anyone present to be critical or negative in any way towards any ideas presented.

variety, and a rapid personal tempo. The creative person might say, "It's more fun to be overworked than underworked." "When creativity is regarded as a magic gift," says de Bono, "there is nothing that can be done about it if you are not lucky enough to have the gift." But he goes on to point out that creative thinking is only a different mode of thinking, not sequential or vertical, but lateral, by sidewise leaps. It can be learned and developed by all of us.

At this point, you should all be feeling a sense of excitement, full of flights of ideas, great energy and a marvelous sense of freedom. How does one translate those feelings into program development? Well, one way might be to engage in creativity training sessions with students. One principle involved in creativity training is the fluency principle -- the more ideas a person generates, the more likely he is to come up with new and unusual ideas. Another is the principle of open-endedness. Creativity training should not have predetermined answers; the stress should be on divergent thinking. There is also the principle of enjoyment. Humor is an important part of creativity. An old Scottish proverb says, "Be happy while you're living, for you're a long time dead."

All of these principles have been employed in a number of articles designed to help teachers engage in creativity training with students. Perhaps librarians also might develop program activities along this line. An article in the Gifted Child Quarterly suggests this activity to help develop creative writing abilities. Let each student list ten to twelve roles or characters in the first of four columns on a paper -- spaceman, politician, hippy, deep sea diver, etc. The second column should contain a list of places -- a fall out shelter, a jungle, a palace, under the table, etc. The third list should contain actions -- swimming, building an igloo, chopping down a tree, mowing

Third, creative people are ORIGINAL. They have the ability to find new or different ways of solving a problem. Perhaps in part this is an outgrowth of idea fluency. Edward de Bono has written a number of books on the subject of "lateral thinking" in which he describes ways of developing divergent thinking to stimulate originality.⁶

Fourth, creative people are also FLEXIBLE. They have a willingness to consider a wide variety of approaches to a problem. They don't allow themselves to freeze on one particular idea or approach. They exhibit great interest in "kicking a problem around." Typical questions from the creative person might be, "What other ways could we handle this?" "What are the alternatives?"

The last primary characteristic of the creative individual that Guilford lists is DRIVE. Creative people have an intense and consuming interest in the work they are doing. No 9 to 5 temperament, they. They have a great love for and a consuming interest in the work itself. A person with drive seems able to accomplish much more with his talents and abilities. Perhaps it may be that the creative person has learned to concentrate and to channel his abilities toward specific goals. The creative person is not afraid to express his opinions with enthusiasm and is unconcerned with ridicule. His motivating force is a feeling of accomplishment.

Torrance adds that people with creative potential are more observant, have a greater knowledge base, have a good memory, have the ability to concentrate, have great reasoning power, can communicate well, are skeptical, full of ready suggestions, can change pace easily and tend to fight specifications and buck routines.⁷

Other researchers note creativity involves a high tolerance of ambiguity, impulsiveness, a preference for complexity and imbalance, an openness to

the lawn. The final column should contain objects -- a teapot, a television antenna, a broom, a candle. Then let students randomly select one item from each list by rolling dice or by using a spinner. These items become the elements of a short story. By forcing relationships among things that may not be logically related to one another, some interesting and unusual stories are likely to be created.⁸

Another possibility involves brainstorming using word-listing techniques. For example, ask students to list all words they can think of that are associated with each of the five senses -- "Touch is smooth, rough, mushy, pebbly, ...". Renzulli reports, "The development of creative thinking processes frees the student from traditional modes of thinking and encourages him to explore many possible alternative responses, to draw upon his entire life experience in searching for responses, to evaluate his own responses, and to enjoy and feel confident in expressing his ideas to others no matter how real or unreal, true or fanciful, practical or whimsical those ideas might be."⁹

So my message is to unleash your own creative potential and to help it grow by developmental activities with students.

Listening to myself going onward and upward so enthusiastically with the concept of creativity, I am reminded of the story of the great physicist, a brilliant conceptualizer, well-known and highly respected, who attended a cocktail party one afternoon. It began to get dark and the hostess turned on the light. The great physicist, in a mellow and contemplative mood, looked up at the light and remarked, "You know, I've never really understood the phenomenon of electricity." Whereupon, a sweet young thing beside him exclaimed eagerly, "Oh, it's really very simple, sir. There's a switch on the wall over there and when you push it up, the light comes on."

The point is, of course, to beware the simple answer. Developing our creative potential is important. It helps us to move towards growth and

self-actualization but being creative is not enough. It is a simple answer. How do we function well in a growing and developing way when our budgets are cut, our staff is withdrawn, our responsibilities are increased? We are living through one of America's recurring periods of anti-intellectualism. This is a time when the basic worth of formal education is being questioned.

A creative response is necessary. We need the tremendous freeing sensation of encouraging our creative forces, of being imaginative, of soaring in our minds beyond the prosaic dullness of everyday hard realities. But we also need the "left-brained" approach. We need to consider rationally, logically, analytically, and carefully all the elements of our problem. We need to study our environment, to develop an understanding of PPES and of the accountability turmoil, to plan logically and sequentially over the long range.

I did a research study on the personality of the school librarian once and found, among other interesting attributes, that school librarians as a class (or at least my study population of school librarians in Maryland) had a strong bias towards emotionality in thinking.¹⁰ This trait is defined by Catell as a tendency to feel rather than think, a tendency to deal with problems emotionally rather than in a more cognitively oriented style.

When I first pondered this finding, I felt strongly that the courses in school library/media center education had to counter-balance this trend by heavy doses of training in analytical thinking and rational problem-solving. I still feel this way, but perhaps as a result of being influenced by some of the current literature suggesting that our print-oriented western culture has tended to encourage a lop-sidedness of our styles of thinking, I feel more positive about that finding. We have probably become too heavily dependent on left-brained thinking and too little attuned to our senses, our

emotions and our intuitions. Much in our culture today -- sensitivity training, transcendental meditation, centering, zen, synergy, est, encounter groups, transactional analysis, synergetics -- attempts to re-attune ourselves to the creative force that lives inside all of us. Maybe school librarians have been more successful in exercising the right brain and in keeping alive the child that is within all of us.

Now with the full power of our creative feelings, let us move into the school system and look at the possibilities of creative programming. Here I am concerned with the whole problem of planning, developing goals and objectives, examining alternatives, choosing some, ordering priorities, measuring and evaluating results and recycling through the whole process time and time again. So put yourself in a logical, rational mood, grant your left brain hemisphere dominance, and let's examine the environment of the school.

The first prerequisite to good planning is the ability to see wholistically and to take a systems approach. In the Last Whole Earth Catalog, there are three 'Laws of Life' that are supposed to embody TRUTH. "Everything is connected to everything! Everything has to go somewhere! There's no such thing as a free lunch!" These three maxims stress the interrelationships of things, the need for organization, and the cost-benefit ratio. The school library media center doesn't exist in isolation. It has a place within the total school environment. The way it functions affects, and is affected by, the other elements of the school. Together, all of the elements affect the nature of the whole. We in the school media field tend to get so wrapped up in our own problems that we see other parts of the school only as they relate to us. We must understand our world. Remember Pogo's classical phrase, "We have met the enemy and he is us!" One way to avoid that dilemma is to move outside of our small world and try to see the entire system.

Talcott Parsons, the famous sociologist, claims that there are three levels of management -- the technical level, the developmental level, and the institutional level -- each of which has a different perspective, a different view of time, and a different approach to problem solving.¹¹ The technical level of management has a somewhat narrow perspective, focuses on the immediate day-to-day problems, and is concerned with the nuts and bolts of the operation, the application of resources of time and materials in very concrete and specific ways. Many school librarians are technical managers. The developmental level manager is usually what we're referring to when we speak of a "middle manager." He characteristically stands in the middle of the hierarchy with people below reporting to him and people above him to whom he is responsible. His time frame is longer, perhaps year-to-year rather than day-to-day, and his concern is with translating broad policies articulated at a higher level into operational guidelines for the effective achievement of organizational objectives. The principal of a school frequently has this orientation.

Finally, the institutional level manager has a systems perspective and a sense of mission. He looks to the future -- five or ten years, a generation, a lifetime -- and formulates the broad policies and goals for the organization. The institutional level manager takes a long view and a wide view. He considers the impact of the organization on the environment. If you wanted to sketch the various perspectives in a few words -- risking some over-simplification -- the technical level manager looks within and down; the developmental level manager looks both up and down but still within; the institutional level manager looks around the organization and beyond. Parsons says we can allow our positions within organizational space to restrict our viewpoint, or conversely, we can consciously assume the perspective of the systems level or institutional manager. The futurists, like Herman Kahn in The Year 2000,

tell us we can shape our future by conscious deliberation and by choosing paths to follow today which will lead us to the particular future we desire.¹² This is, of course, also what the planning-programming activity does.

One of the first things necessary to plan effectively is to understand how schools are organized and what social forces shape the educational enterprise. The Prostanos in The School Library Media Center draw a distinction between "external" factors -- those outside the individual school that have a bearing on how each school's educational program is carried on -- and "internal" factors -- those within the school which act sometimes in concert with the factors outside the school and sometimes independent of them. They list some of these external and internal factors that need to be considered and suggest that the knowledge a school media specialist needs about the school environment can come in part from textbooks but in large part must come from a personal analysis and evaluation of the particular school operation.¹³

Within the school system presently (and perhaps it is a reflection of our society's current disenchantment with the educational establishment), there is a marked tendency for school personnel to view the school system in negative terms. Teachers tend to see the principal as all-powerful and without restriction, so that principals are seen as "good guys" or "bad guys", rather than in the full complexity of their role. In fact, principals from their middle management position are constrained by forces above and impelled by often conflicting forces below. The school librarian needs to be aware of these forces and constraints and of the principal's philosophic position and his or her administrative style.

Understanding the teacher and his needs is perhaps more natural for librarians. An explicit assumption in the school librarian's education is that the teacher is the librarian's primary client and that much of the librarian's work builds around the work of the teacher -- the librarian enhancing,

supplementing, reinforcing much of the activity of the classroom. There are many similarities between teaching and librarianship. A recurring theme in the literature of school librarianship is that of loneliness -- the isolation of the school librarian, the sense of anomie or normlessness. A similar theme also runs through the literature on teaching. Teachers are almost exclusively surrounded by children or adolescents. They are autonomous in the classroom and have surprisingly little to do with each other, even now after all the literature and discussion on team teaching and group planning. Neither the principal nor the librarian nor other teachers feel comfortable in going into any other teacher's classroom.

This situation reminds me of a story. Once upon a time there was a man who started over to his neighbor's house to borrow a rake. On the way he began to fantasize over the possibility that the neighbor might not lend him the rake. By the time the neighbor had answered the doorbell, the man had made up his mind that the neighbor would refuse his request, so his first and only words to his neighbor were, "You can keep your damned rake!"

This story is funny because it reflects the human condition so neatly. Our conception of reality governs what we believe even though it may be an incomplete or faulty conception.

Another kinship between teachers and librarians is a similar emotional approach. Inherent in both teaching and librarianship is giving -- intellectually and emotionally. The helping relationship is the basis of both professions. Teachers may differ from librarians because of the heavy emphasis in the public schools given to control of students. Constant giving in a context of constant vigilance is very demanding. Some teachers envy the librarian for his seeming freedom from some of the constraints binding the teacher. The librarian who insists that the teachers provide all the discipline

while students are in the media center is probably underscoring the difference and may be exacerbating a potential conflict situation. The librarian can help to offset the disparity teachers feel between what they give and what they receive by working with the teachers, being interested in their methodology, their successes and failures -- being a sympathetic listener first, and making helpful suggestions second. Librarians who give emotionally and intellectually to teachers are developing mutually supporting relationships as well as a strong constituency.

Constituency is a political word. I have observed that school librarians tend to shy away from politics, to be almost apolitical. (And who among us might not prefer to be apolitical in these post-Watergate days?) Still, we are in the political arena, whether we choose to be or not. Indeed as participants in a democracy, it is a responsibility that we must not avoid. Lasswell's classic definition of politics as "Who gets What from Whom and How?" is remarkably similar to the definition of accountability -- "Who is responsible to Whom, for What, How, by whose standards, with what time frame, with what consequences?"

In the last analysis, when we are talking about a time of financial cutback, we are talking of a time of a constant or declining pot of money. It is no longer a case of something for everyone or of finding new money for new programs. It has become a zero-sum game. What I win, you lose! It means we have to think of things in political terms. Some politicians define constituency in negative terms as any group that can stymie you. If we act on the consideration that teachers are our primary constituency, we must persuade the teachers that our interests are also their interests. Maybe that's not the right approach either. Rather than "persuade" perhaps we need to consider their interests first and find those areas where our interests are mutual.

In some schools I have seen situations where in the I win-you lose game, the teachers win at the expense of the librarian or vice versa. For example, in the elementary school, the librarian often prefers flexible scheduling, allowing teachers to bring classes and individuals to come to the library whenever the need arises. If the teachers' only free time periods or planning periods come while their classes have their regularly scheduled weekly library period, we're in a conflict situation. The librarian wants students in the media center on a flexible basis and wants to interact with the teacher when the class is there; the teacher wants that brief respite from any interaction and wants it on a regular basis. If either the teacher or the librarian "wins," it is at the expense of the other. And in the long run, the school, the children, and the educational program are the real losers.

In another situation the teachers were asked to choose whether they would prefer a smaller student-teacher ratio and no librarian, or have thirty to thirty-five children in their classes and have the "luxury" of having a librarian. Again, a winner-loser situation.

In other cases it can become the librarian versus the principal. The principal wants the freedom to shift resources from one category to another to meet the total needs of the school as he/she sees them. The librarian is concerned over the integrity of the library budget. Funds allocated for the purchase of library materials should not be used to purchase new playground equipment. The activist librarian may organize parental support and force the issue with the school board so that the principal is overruled. Heads I win, tails you lose.

How can one avoid confrontation situations like these? Maybe in some cases we can't, but I suspect that in most cases we can. By understanding the primary goals of the other party and by casting about creatively for alternative solutions, negotiating and re-negotiating, perhaps some happy

compromise might be reached. The resolution should be what Simon calls "satisficing" (a portmanteau word combining satisfying and sacrificing) -- not exactly what either party wants but not wholly negative either.¹⁴

In all cases, it seems to me, it is essential to establish a commonality. Usually one can find that commonality by moving up the ladder of abstraction to higher-level values, for example the value of education, the overall good of the school, the belief in the educated citizen, the importance of excellence. Often one member of every successful problem-solving group acts as the agent to lift the level of the discussion and to bring together conflicting forces by appealing to their higher-order loyalties. This movement brings people together, not as winners or losers, but as concerned members of an organization working for the same overall goals.

John Dewey said, "Power in the political framework is the freedom to frame purposes and to execute and carry into effect the purposes so framed."¹⁵ In order to have the freedom to frame our purposes and to be able to carry them into effect, we have to look at things in political terms -- "Who gets What from Whom and How?" We have to understand and empathize with the teachers, the principal and upper level administration, the community groups, the school boards, and of course the students. Understanding first -- negotiation, compromise and creative program development second.

Some management and organization theorists understand very well the political process and its impact on the role of the organization person. In San Francisco last year at the American Library Association Conference, I attended a meeting of the College and Research Library section where the main speaker was Peter Drucker, a management theorist of great erudition and wisdom and not a little humor. He made four important points in his speech to academic librarians.¹⁶ These four points seem to me to have

particular application to school librarians also. Let me share them with you.

First he said, "Know your publics. ... one thing that can be said with absolute certainty about service institutions is that their publics do not have the same image of them as do the people who toil within them." A public, according to Drucker, is any group that can block you, that has a veto power (as in the earlier definition of a constituency). Publics are also those people who depend on you, who look to you for input into their activities. For the school librarian/media specialist, the publics are the students, the teachers, the principal, the superintendent, the school board, the parents, and other interested people in the community. All these are your publics. We have to find out what each one sees when he or she looks at the library. It may be helpful occasionally to try to see your media center through the eyes of someone coming to it for the first time. Drucker says, "Discover your publics' needs, and you will have defined your service objectives."

His second point is to know what services in the library have become obsolete -- what can be abandoned in order to reallocate resources to something that isn't getting done. To quote Drucker, "You put twenty years of your life into building something and the tendency is to put all your resources into defending it in spite of the fact that it has become obsolete. Understandable though that may be, unless these emotional attachments are overcome, I can guarantee that your really effective resources, both human and money, will be invested in the defense of yesterday." Perhaps on an annual basis, we have to ask of every activity carried out in the media center, "If we were not doing it today, would we initiate it?" If the answer is no, it becomes a prime candidate for discontinuance. Ralph Shaw used to say, "What

are those things that you are doing exceedingly well, that don't need doing at all?" Or, to use one of my favorite phrases, "If it's not worth doing, is it worth doing well?"

Drucker's third point is not to start anything new unless you phase out something old. This follows from the previous point. Your time is your most important resource and it's inelastic. If you are already working close to top capacity now, there's going to be very little of the necessary time and energy to pour into new ideas. Yet new ideas are the dynamics and vitality of any program. Nobody can be a leader in everything. Any media center that tries is not going to be a good one. Ask yourself, "What are the few things we can do well that will really make a difference?" Be ruthless in your assignment of priorities and don't try to be all things to all people.

Finally, Drucker says, "Don't stay in the field unless you enjoy the work." That's a simple flat statement. Unless you really enjoy it, it's a tremendous burden of work and responsibility with a high level of frustration. If you really enjoy it, it's still a tremendous burden of work and responsibility with a high level of frustration, but you have found that the occasional rewards and the challenge are sufficient to encourage you, to motivate you, to make the whole endeavor worthwhile.

To recapitulate, 1) Know your publics (both users and non-users), 2) Identify and discontinue services that are no longer necessary, 3) Don't start new projects until you phase out something old, and 4) Be a librarian only if you really and truly love the work. These are Drucker's four points. He has a great deal more to say and he says it clearly and humorously. I recommend him to you.

The last element I want to consider this morning is that of finance.

Business administration and organization theorists also have advice for us as to what to do in tight money situations. Townsend of Up the Organization fame says, "A tight budget brings out the best creative instincts in man. Give him unlimited funds and he won't come up with the best way to a result. Man is a complicating animal. He only simplifies under pressure. Put him under some financial pressure. He will scream in anguish. Then he'll come up with a plan which, to his own private amazement, is not only less expensive, but also faster and better than his original proposal, which you sent back."¹⁷

Townsend also says, in a variation on Drucker's last point, "If you can't do it excellently, don't do it at all. Because if it's not (excellent), it won't be profitable or fun, and if you're not in business for fun or profit, what the hell are you doing here?"¹⁸ We are not in business and we are not looking for a profit but we are looking for a return on the investment of our budget dollar and on our time and energy. And we do want to enjoy our work, our students and our colleagues.

In the school system, the principals and superintendents are usually considered to be the ones responsible for budget preparation and presentation. In their educational preparation, a great deal of time is devoted to studying school finance. School librarians rarely spend much time on this activity in their educational preparation. There may be a chapter in the school library administration textbook or a class period may be devoted to it. The media center standards do make recommendations on budgeting, but the scope and range of this subject is circumscribed. It is limited to study of that portion of the total school budget which comes under the aegis of the school librarian. Perhaps we would be much better prepared and much more capable of developing and defending our own budgets if we had a more in-depth under-

standing of the total school finance picture. It may be a question of terminology as well as conceptualization. We need to speak the same language as the resource allocators.

Many good textbooks on school finance exist. One by Garvue comments, "Budget-making is the most concrete evidence of educational planning and should be accomplished through participation of instructional, non-instructional, school board, administrative and lay personnel. Both short and long term budgets should be developed through continuing dialogue and hard bargaining during each school year."¹⁹ This is a clear invitation to become involved in the overall budget-making process. The budget should contain the reciprocal rights and obligations with respect to each other of the organization, the people, and other organizations in the environment. Maurice Stans, former Director of the Federal Bureau of the Budget, used to say that the end of the budget-making process was "the equitable distribution of discontent."

One method of budgeting currently in favor is PPBS -- Planning-Programming-Budgeting-System -- with its shift in emphasis from financial record-keeping and expenditure control to financial planning. This has helped to concentrate attention on the purposes rather than on the objects of expenditure. Cost is related to benefit directly and accountably. The old way (still probably in use in most places) was for each department in the organization to ask for twice what it expected to receive in the sure knowledge that the request would automatically be cut in half. After that, it can get complicated. "If you know that I know that you know that I expect my budget to be cut in half, should I really ask for twice what I actually need or should it be more?" A lot of gamesmanship is involved.

The other big budget game is never to give anything back because it might be interpreted to mean that you really didn't need all that was given

to you. We probably always will do this to some extent. Actually librarians in particular have learned to live with this phenomenon very well. We keep our wish list handy and when the principal calls us to say, "I've got \$2,000 that has to be spent by noon today," we're ready with purchase order in hand.

The Planning-Programming-Budgeting-System (PPBS) is important to understand for two reasons, one of which is simple common sense. If your school system is considering adopting PPBS or is already embarked on such a system, you need to know the rules of the game. The other reason is that the principles underlying PPBS and the method of approach is one that the school librarian/media specialist can apply internally as a rational planning aid.

As you no doubt know, PPBS is not a new or revolutionary system but rather a logical outgrowth in budgeting evolution and reform. The budget has evolved from a control device primarily input-oriented to a planning device primarily output-oriented. PPBS links the fiscal and the substantive aspects of planning. In other words, it ties the budget to the goals and objectives of the organization. The program has to come before the plan of expenditure.

For a number of reasons, PPBS does not always work well in educational settings. I think the major reason is that PPBS requires a program framework as the basis on which the whole edifice rests and it is very difficult to lay down a satisfactory program framework in the school system. This may be because there is so little specialization. For schools using PPBS the program elements are usually defined by learning levels or by subject content, or occasionally by educational goal statements (like developing saleable skills, health and physical fitness, citizenship, etc.).

If a school adopts PPBS, the school library is often treated as a separate program rather than having its costs allocated to the various levels

or to the various subject areas or to other categories based on other principles of division. The same is often true of the music program, the art program and sometimes for administration as well (which is hardly a program). As one objective of most library media specialists is that the library be an integral part of the school, it probably is important to have a voice in the establishment of the initial program framework and to work for the distribution of the total costs of the library to the various programs of the school.

Whether or not the school system is using PPBS, it may be a useful technique for the school librarian to use as an aid to rational realistic planning. I believe one of the workshops during the latter part of today will be devoted to this topic, so perhaps I will only suggest that if you are using PPBS techniques, you might consider building in time costs as well as dollar costs. For example, suppose you have divided your total operation into useful program elements, have developed goals and objectives for each element, and have formulated alternative sets of activities to achieve these goals and objectives. Now you have reached the stage where you must cost the sets of activities. At this point make sure you cost the activities so that the cost in dollars is clearly divided into materials, equipment, and other non-human resources and that the cost in staff time is computed in hours as well as dollars.

This seems important to me because the nature of a service activity like librarianship is such that the librarian's time is the most important resource. This includes the thirty-five to forty hours we spend on site at the school plus the fifteen to twenty additional hours we spend in reading professional literature, developing plans, thinking in professional terms, and talking out our work problems with friends. We probably need to do

time budgeting at least as much if not more than we do dollar budgeting. After all, any time we spend doing one thing is time spent not doing countless other alternative things. For example, when I spend my time sitting in the back room typing a catalog card, I am NOT sitting in the teacher's lounge exploring possibilities with the math teacher; I am NOT inspiring some student with the power and excitement of an idea; I am NOT developing an innovative proposal that may bring in needed resources and recognition; I am NOT speaking to a community group educating them and reinforcing their belief in and knowledge of the importance of the library. In other words, I am NOT involved in any of a hundred other activities which may be more productive or more valuable in the accomplishment of the goals of the library media center program.

One of the most important ways we can spend our precious time is in planning. It would be nice to set aside every Friday morning from 8:00 to 10:00 A.M. as planning time. In fact, it might be the most beneficial in the long run. However, if you're set into TM-like contemplation during this time and the principal decides this is the best time to discuss with you the importance of adding that needed space you've been agitating for for the past three years, it might be politic to be a little flexible and to move your planning time to another period. This reminds me of the Dennis the Menace cartoon which showed him stretched out and relaxed, looking at the harrassed and frustrated teacher, telling her, "I'm waiting for an idea to hit me!"

Planning time is incubation time. We MUST take the time to think, to put things together, to plan. We tend to get caught up in operationalism, too much to do and no time to reflect on why we're doing whatever it is we do do, and no time to spend in learning how to do things better or how to

increase our understanding of those things we do. We need to defend jealously our planning time. The rule of the busy person is to systematize everything one possibly can. Develop routines, so that you don't have to be called upon continually to make essentially the same decision. This is not to support rigidity; exception routines can also be built in. It is intended to give you the time and energy to plan and to cope with the really important decisions.

A few years ago, Governor Nelson Rockefeller appointed a commission to examine and report on the quality, cost and financing of elementary and secondary education in New York State. The final report was published in three volumes in 1972-73 and called the Fleischman Report after the name of the chairman.²⁰ You are perhaps more familiar with this report and its impact than I am. Perhaps you will agree with me that it seems to be a document well worth studying. Studies and reports similar to this one are intended to have great influence on the legislators and indirectly on the voters of the State. Few people may actually study the contents of these three volumes, but the power of a document, the articulation of a position in writing, the suggestive force of printed recommendations will make a considerable impact over a long time yet to come.

For this reason it becomes a document to be read and examined in some depth. There is a wealth of statistical data nicely organized for study. Volume one contains chapters on the state of education in New York, on school finance in general (an excellent chapter), federal aid to education, racial and ethnic integration, and aid to nonpublic schools. Volume two addresses the curriculum, secondary education, noninstructional needs, children with special needs, and societal problems in the schools. The final volume contains a chapter on the governance of education in New York State, another on the special problems of New York City, and a fascinating

chapter called "Educators and Educational Policy." In the last of these, as an example of the kind of recommendations included in the Report, the Commission advocates that all certified persons qualified to teach school assume classroom teaching responsibility amounting to at least twenty percent of a full-time teacher's work load. This means administrators, supervisors, and specialists -- an interesting thought. The final chapter is entitled "Schools for Tomorrow: A Summing Up". In it the Commission translates its four primary concerns into the following four major objectives which underlie the whole report:

- 1) Greater financial equity with an improved system of resource distribution geared to educational need (essentially meaning full state rather than local funding)
- 2) A more rational definition of duties, responsibilities and power among the several levels of government concerned with educational provisions (probably more centralization)
- 3) Greater efficiency in supplying educational services (a number of cost-cutting suggestions like everyone teaching some part of the day, larger class sizes, and greater use of educational television), and
- 4) A system that is at once more rational and compassionate in its dealings with individual students. (Hear! Hear! for this last one) ²¹

The entire study is a substantial work and one that should be thoroughly studied and digested with any follow-up articles written since its publication.

A major piece of work like this report requires a lot of time and effort in its preparation. Yet in the overall picture the cost of all the time and energy of preparing it was probably considerably less than the benefit if one thinks in terms of the continuing impact of the study. This

is an example of the disproportionate power of the written communication over that of a spoken presentation.

Perhaps for school media librarians the time invested in a written annual report would provide major benefits that would more than make up for the cost in time and energy involved in its preparation. Such a report might include background information on the center and the staff, some statistical information and interpretation that demonstrates the impact of the library/media center on the teachers and students, a section entitled "Areas of Strength" that would describe the unique and noteworthy characteristics of the media center, and another entitled "Areas for Improvement" for identification of problems and for outlining plans for resolving them. The final section might be entitled "Plans for Tomorrow," and would include some specific goals and objectives to be accomplished in the next year and more general objectives to be accomplished in the long range. This report would be a good public relations instrument. Copies of it could be sent home with students; an abbreviated version might be written for the newspaper; parts of it would probably be incorporated in the principal's annual report for the school and the superintendent's annual report for the school system; and it would help the school librarian organize his or her activities in a rational planned way.

Probably some or even most of you are already preparing such a report. If you are, and it seems tedious, my message is to look on it as an opportunity for education and an activity deserving of your best effort and prime time. It is your platform for articulation of your dreams and your accomplishments. It is a forum for you to communicate with the other interested parties. Make good use of it.

I wish I could have brought you a magic solution to the problems that face you. I'm afraid I've sounded more like the long-bearded fanatic

in the New Yorker cartoon picketing with a sign that reads, "It's just going to continue and continue!" Although the world may not have come to an end just yet, and your problems may not have come to an end just yet, my talk with you has definitely come to an end. I hope I've done a better job of communicating than was the case of the woman who telephoned the Fire Department: "Help! Help!" she cried, "My house is on fire! Come quickly!" The business-like voice at the other end of the line replied, "Yes, of course. We'll be there right away. How do we get there?" The woman's voice changed as she asked hesitantly, "Don't you still have your little red truck?"

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Group 1 Policy-Making and Budget-Setting

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Both administrators and media specialists are facing the problem of how to best handle budgetary cutbacks. Mutual understanding of the roles of and relationships between the administrator and the media specialist are critical to the success of a system called Zero-Based Budgeting, a possible approach to budgetary problems. With this system, the essential nature of communication becomes very apparent.

Zero-Based Budgeting is a management system developed in industry and implemented in the Greece School District. Its key concepts are:

1. Assume no resources.
2. Identify program in terms of needs.
3. Develop Decision Packages, i.e. alternatives.
4. Utilize staff input.

The system was adapted for educational needs through cooperative effort between Greece School District Administration and Community Representatives, business managers who had successfully used the approach in their own jobs. Principals and other employees then worked on specific Decision Packages; one for each level or component was prepared. Suggestions from staff, categorized in terms of "time-to-implement", were incorporated in each. The final step involved group analysis of these packages in order to assess the impact of a suggested cut and to determine the level of funding.

In considering the Decision Packages for Media Programs, the principals met as a group to analyze alternatives on a district-wide basis. The alternative of "Continuing at the Current Level" (one specialist and one aide per school) was selected. Both the "Reduced Level" (elimination of the aide) and the "Minimal Level" (elimination of the specialist) were rejected as invalid alternatives.

Group questions centered on how this decision was made. According to the group leaders, the decision was made by better defining the roles of personnel and the content and purpose of the program, while relying on system-wide local guidelines which had been jointly developed by librarians and administrators and had long served to maintain coordination and consistent funding. Participants were quick to note the guidelines themselves as an example of understanding and cooperation between media specialists and administrators. The larger issue now surfacing was how best to achieve such positive involvement.

In the discussion which followed, the group emphasized communication at all levels--within the schools and into the community. Especially in these times of limited money and other resources, the administrator and the media specialist, it was emphasized, need to work together in integral involvement in the improvement of the curriculum.

1. Media specialists must help keep administrators aware of Center activities.
2. Media specialists must show administrators (if not already convinced) that there is so much happening in their Center that reducing staff or resources would seriously damage the program and services offered.
3. Involve teachers by working with one or two successfully; news will travel.
4. Both administrators and media specialists must be sensitive to each other's positions and to the individual needs and approaches necessary with various teachers.
5. Administrators must work with media people to draw up a report explaining past, present, and future services, in order to educate the school community, including teachers and school boards.
6. Administrators can urge fellow administrators to concern themselves with the development of their media centers.
7. In general, keep lines of communication open, wherever possible. Use tact.

The following were suggested as methods which had worked to strengthen support for school media programs:

1. Informal slide presentations to School Boards.
2. Slide presentations followed by Question and Answer periods.
3. School Board members assigned to particular buildings to get to know people and real situations.
4. Positive and enthusiastic approaches.
5. Dual purpose programs such as a Pre-School Story Hour which also recruits new volunteers.
6. Whimsical or humorous written messages, possibly in newsletter form.

--Karen Hidek

Group 2 Centralized Technical Processing or Commercially Available Technical Services

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In view of the increasing costs of the purchase of school media center materials, and of the increasing cost of processing such material for use by the schools, it becomes important to examine other means of processing material for school media centers. Two of the available alternatives are to centralize processing for a school district and to purchase material which has already been processed by book jobbers or publishers.

Commercial processing provided by jobbers includes the following services: cataloging of a book and other material, printing of catalog cards, affixing card pockets and date due slips, lamination of the binding, affixing the call numbers to the spine of the book, and processing of audio-visual material for the school media center.

In a survey conducted by Florence Emery of public school system media centers in the Finger Lakes area of New York as to how they use commercial technical processing it was found that:

1. Two school media centers purchase complete processing from the book jobber or publisher. The other media centers purchase only cataloging and cards from the jobbers and publishers.
2. Five school media centers purchase some degree of processing for software, e.g., audio visual material.

When questioned as to the advantages and disadvantages of commercial processing, the following responses were received:

Advantages

1. Saves staff time.
2. Saves money.
3. It enables a library aide to complete processing of material without the help of a professional. (This response was received from libraries that only purchased cards from the jobbers.)
4. The time lapse between when a book was received and when it was placed on the shelf was greatly reduced.

Disadvantages

1. Inconsistent call numbers on cards.
2. Inconsistent subject headings.
3. Unnecessary cards provided.
4. High cost for services provided.
5. Poor and inadequate processing of software.

As can be seen from the responses, the question of cost of the services provided is a relative one, some seeing the cost as too high, the others seeing it as a relatively inexpensive service. The main problem with commercial processing, as can be inferred from the responses to the questionnaire, is that commercial processing does not always meet the needs of the school media centers, especially in the area of processing of software.

In the Ithaca Public School System, technical processing for all the school media centers is centralized at one location. Lois Williams, Director of the Processing Center, outlined the services provided by the center:

1. Centralized processing of materials for the school media centers (cataloging, production of catalog cards, lamination, affixing book pockets, etc.).
2. Centralized textbook processing for the school system.
3. Centralized ordering services of texts and media center materials.
4. Holds and maintains a union catalog of the resources of the media centers of the Ithaca Public School System.
5. Holds and handles use of a central collection of materials for lending to the various schools in the system.
6. Operates an interlibrary loan system between the schools of the Ithaca Public School System.
7. Is a member of the Ithaca Book Reviewing Co-Op and handles distribution of the material to be reviewed to the school media specialists.
8. Funnels material on loan from the BOCES Center to schools in the system.

This list shows that the processing center provides many services to the school system other than just centralized processing of material for the media centers. The advantages of such a centralized processing system are many. It reduces the cost of ordering and processing material for the schools, and thereby allows more of the available funds to be expended on materials. It is very much a part of the educational program of a school system due to the variety of services provided. The savings in the time of media specialists allows them to engage in cooperative program planning with teachers, and to spend more time with the students.

The greatest service of a centralized processing center is that it can provide processing services which meet the needs of school media specialists at a cost which is equitable with the cost of such services when provided by a commercial source. It can also provide processing services for material when such processing is not available from commercial sources.

--Walter Lukhaup

Group 3 Cable Television

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An article in a recent Herald Journal reported on a study which has shown that 33% of the U.S. population has never used a library. Commenting on this study, John A. Humphrey said:

"The study indicated the library community needs to find ways to reach out more effectively to attract those Americans with less education, whose information needs are even greater than those with high school and college degrees.

"Secondly, the report certainly points up the need to acquaint users as well as nonusers with the wide range of materials, facilities, and services now available in most public libraries that go far beyond book loans."¹

This article served as a convenient introduction to the exciting field of Cable Television. It was Bissy and Tom's theme that Cable TV has arrived, and belongs in school media centers and libraries. They see cable TV as an important and viable solution, even in these harsh economic times, to the problems discussed above.

Based on their experience, the panelists advocate the immediate use of cable TV in the schools. Cable television does bring new patrons into the library. Cable serves as an educational tool for students, staff and the larger community--not just as passive viewers but as active creators of programming. We all know of television's impact on advertising; cable TV can serve as an effective advertiser for the services the library already offers. Cable television brings the library to the home of the viewer rather than the viewer having to come to the library all the time.

But can a school media center like mine afford it? Bissy and Tom say yes and now. The key is cooperation and starting small. Cooperation begins with the local franchiser(s) and your community organizations. Even adjacent communities might be willing to lend a hand. Sources for help, equipment, and even money are growing daily. Most schools have started small. A minimal operation might include a couple of Porta-Packs--each unit costing around \$2,000.

What type of programming could I do? Tom presented a color video tape of a sample day of programming from the fictitious Grover Public Library. Types of programming included: Local History and News; Community Events; How To & Craft Shows; Sports and School Events; Story Time; Special Programming for the Visually Handicapped or the Deaf; Book Reviews; Home Economics Programs; and a more indepth fleshing out of current events using local resources such as the Book Collection of the library. Don't forget that a program can be repeated, and one can make use of the thousands of free educational films available. The key seems to be in getting the students involved --perhaps at first through an after school club, but ideally as a half credit regular school elective. Don't forget the adult community and continuing education.

¹ John A. Humphrey is NYS Assistant Commissioner for Libraries, and Chairperson of the Chief Officers of the State Library Agencies Committee.

So, you are sold, or at least interested. How do you get started? Bissy and Tom suggest the following five steps:

1. Attend a workshop on Cable TV.
2. Begin to get involved with your local franchiser. Find out who he is. Look around at the community organizations in your area and get involved. These groups are a potential source of funds, manpower, and programming.
3. Share what you know.
4. Begin experimenting with Cable TV. Get the hands-on experience. Start at whatever level you can, but start now! Get the students involved; their importance can't be overstated nor can the benefits they can gain.
5. Participate in county and regional groups concerned with Cable Television. One is just forming in this area. (Contact Bissy Genova at 423-3623 or the School of Information Studies, Syracuse University, Syracuse, New York 13210.)

Questions and informal discussions after the presentations showed enthusiasm and a wide range of experience among the participants.

In an effort to provide you with more information and to help you keep up with the best in the literature in this area, Bissy has enclosed the following list of periodicals:

ACCESS	1346 Connecticut Avenue, N.W.: Suite 415; Washington, D.C. 20036.
CABLE LIBRARIES	Margaret Cleland, Editor; C.S. Tepfer Publishing Company; 607 Main Street; Ridgefield, Connecticut 06877.
CATV MAGAZINE	Communications Publishing Corporation; 1900 West Yale; Englewood, Colorado 80110.
CVRP PATCH CVRP PATCH PANEL	The newsletter of the California Video Resources Project; San Francisco Public Library; Civic Center; San Francisco, California 94102.
NCTA BULLETIN	National Cable Television Association; 918 16th Street, N.W.; Washington, D.C. 20036.
NOTES FROM THE CENTER	Cable Television Information Center; The Urban Institute; 2100 M Street, N.W.; Washington, D.C. 20037.
TELE-VISIONS MAGAZINE	Washington Community Video Center; P. O. Box 21068; Washington, D.C. 20009.
THE VIDEOCASSETTE & CATV NEWSLETTER	Martin Roberts and Associates, Inc.; Box 5254T; Beverly Hills, California 90210. (Monthly)
THE VIDEOPLAY REPORT	C.S. Tepfer Publications Company, Inc.; 607 Main Street; Ridgefield, Connecticut 06877. (Bi-monthly)

Group 4 PPBS (Planning, Programming, Budgeting Systems)

Flora M. Briggs
Library Media Specialist
Roxboro Middle School
Mattydale, New York

Harriet Hall
Library Media Specialist
North Syracuse High School

PPBS was categorized as a management system that incorporates analysis of the "what, who, why, and how" as well as "how much" something will cost. Program is developed such that evaluation is on-going and the system is used to achieve accountability. The approach, above-all, stresses planning. PPBS compels the media specialist to answer questions such as:

1. What is program?
2. What services are most important to your situation?
3. Who decides?
4. What do you need and How much will it cost?
5. How can clients be involved? Why involve them?

With these concepts in mind, the group explored how to institute PPBS using the overall design of Dr. James Liesener of the College of Library and Information Science of the University of Maryland.¹

Essentially, Dr. Liesener's work is a systems approach in which the Inputs are Personnel (time), Materials, and Equipment. Process, or Operations, is defined by him as whatever happens in the media center. Output is simply services to clients. Analysis is accomplished through the use of several specific management tools. The tools and anticipated outcome of each are:

1. Inventory: a definition of the school media program in terms of potential.
2. Preference Form: a process for setting priorities; receiving feedback, etc.
3. Data Collection Form: a record of statistics.
4. Program Costing Matrix: a way to compute total program costs.

The procedures involved can be broken down into nine steps:

- a. Define inputs, processes, and outputs.
- b. Identify components.
- c. Identify interrelationships--one to the other and to the system as a whole.
- d. Determine the path of information.
- e. Determine the decision-making system.
- f. Determine motivation system.

Both group leaders noted that all of this sounds much more complex than it is in reality. Also, the approach and management tools can be adapted for individual situations. This design is especially valuable in its specific application of general PPBS principles to school media programs.

Discussion focused on methods which the group leaders had themselves used to implement the system. Some concrete tips were:

1. Write down reference questions answered (or not answered) for a specific time.
2. Have an aide periodically record exactly what you do.
3. Measure internal use of materials with a grocery store clicker.
4. Be creative in designing objective measures of what really occurs.

Participants already using PPBS were enthusiastic about the session; they felt that the session helped them to determine exactly where they were and where to go next with their program. Those not involved in PPBS were exposed to a clear presentation which emphasized basic principles, and a realistic account of what actual implementation means. Those interested in learning more were provided with a bibliography and informed of the in-service course the group leaders are providing for media specialists.

--Karen Hidek

¹ Liesener, James W., "The Development of a Planning Process for Media Programs," School Media Quarterly, Summer, 1973, pp. 278-287.

. Planning Instruments for School Library Programs. College Park, Maryland: College of Library and Information Science, University of Maryland.

. A Systematic Process for Planning Media Programs. Chicago, Illinois: American Library Association, Spring, 1976.

Group 5 Interpersonal Communication

Evelyn Rice
Supervisor of Library/Media Services
Greece Central School District #1
North Greece, New York

There was an interested audience of over 80 people at the morning session of the workshop for Interpersonal Communications, given by Evelyn Rice of Greece Central School System. Mrs. Rice's main point was that interpersonal communications are what make the difference in moving a media program from being integral to the school to being indispensable to the school.

The Greece School District used the transactional analysis (TA) program in staff development as part of the Redesign project. The teachers who went through this program are very enthusiastic about the benefits they received from the program in helping them to remove the barriers people build between themselves.

Mrs. Rice outlined the varying style of teachers, students, principals, and media specialists and stressed the point that as media specialists we must meet all types of teachers, students and principals at their own levels.

Teaching Styles

Task-oriented: Teacher-centered; getting job done.
Child-centered: Emphasizes student interests in planning.
Cooperative Planner: Integrates learner interest and teacher objectives.
Subject-centered: Emphasizes content.
Learner-centered: Emphasizes process by which students learn.
Emotionally Involved: Stresses interpersonal relations.
Dispassionate: Emotionally neutral.

Student Styles

Increment Learner: Step-by-step learner; works well on his own.
Intuitive Learner: Leaps to broad generalizations.
Sensory Specialist: Learns from one predominant sense.
Sensory Generalist: Uses all senses; needs protection from too many stimuli.
Emotionally Involved Learner: Needs more one-to-one guidance.
Emotionally Neutral Learner: Matter-of-fact approach.
Eclectic Learner: Able to adapt to any learning situation.

Principal Styles

Benevolent Father: Ineffective.
Dictator: Dominates; fears contradiction.
Democratic Administrator: Shares decision-making; acts as chief communicator.

Mrs. Rice made the point that the Media Specialist must deal with all types of teachers and students and one type of principal, all at the same time. We must realize that we cannot be all things to all people, and we must recognize areas where snags may occur. She emphasized that the best way to help anyone is to give a boost from below, rather than a pull from above.

In specifying the various roles which Media Specialist must be able to fill, Mrs. Rice noted that because of the complexity of the school library role, the field can be threatening to someone who does not have the personality for it.

Media Specialist Roles

- Master Teacher
- Counselor
- Materials Specialist
- Organizer
- Extrovert
- Public Relations Specialist
- Warm, Sensitive Human Being

Mrs. Rice feels that the universities should take a stand in screening out candidates who are not suitable to fill the complex media specialist role. A member of the audience offered the suggestion that the professional organizations should also serve as screening boards as they do in other professions. Other comments included additions of Personal Appearance and Professional Growth to the list of requirements for the Media Specialist. Courses given through Ridge Consultants of Cazenovia were highly recommended for improving one's ability in dealing with oneself and others. Also, the School of Information Studies offers two-week classes in Human Relations Training.

--Marcia Perry

Group 6 Reading--Elementary Level

Esther Thornton
Perry Browne School
Norwich, New York 13815

Mrs. Thornton created a relaxed atmosphere by her warm personality and her introductory statement about wanting this to be an informal session.

The session was divided into three sections: 1) Slide presentation; 2) Displays of some of the work of students; 3) Question and answer period. The main emphasis of the presentation was on the importance of working closely with the teachers in the various subject areas in order to help them enrich their teaching, providing creative ideas to aid in the development of the reading abilities of the children.

Slide Presentation

Imagination

1. Book Reports help develop a child's interest in reading. Children dress up as a character in a book when presenting their reports to the class, and their classmates have to guess the character.
2. Mobiles. Take construction paper and fold into three parts. It could be hung up with yarn; on one side, put a picture of the book the child has read (photo, drawing, commercial picture). Title and author could be written on the mobile in bright colors.
3. Library Club. Put on plays; eg.: this year is the bicentennial play and at the end, each actor holds up a book that they recommend for reading in conjunction with the play. The club members create and arrange their own window displays.
4. The children make a book jacket out of construction paper for a book they read; the jacket is placed on the book, laminated, and then placed back on the shelf for circulation.
5. Ask children for their ideas for special events, e.g. library week. An example: one child made a monster costume with a slogan: "Read or fate will get you," and went around to the primary grades encouraging children to read.
6. Story Writing Contests. These stories add to the supply of books, and on the primary level, they are good for those who are beginning to read. A list is made of words--pre-primer, primer, first grade--to help the children in expressing their thoughts.
7. Puppet Theatre. One particular theatre, that was on display at the conference, was from UNICEF on the topic of world hunger, entitled "Crying won't help." Children are encouraged to make their own puppets and write their own stories.

8. Second-hand Book Sale. Donations are received from the community, students of the school, etc.; librarian goes to garage sales, second-hand book stores, etc.
9. Flannel Board Storytelling Display. Children arrange the pieces and create a story.

Slogans

1. Since children latch on to slogans easily, these are used quite often, especially during holidays. E.g.: For Valentine's Day--"Have a heart, read a book." The librarian presents each child who takes out a book on this day with a heart sticker, which she places on the child's clothing. This personal touch works quite well, even with the 6th graders!
2. General slogans. E.g.: "Aren't you glad you can read?" This slogan is taken into the primary grades by older students and used to induce the children to read.

Curiosity

Curiosity is an important aspect in children, for it increases their knowledge and encourages them to use their imaginations more freely. This should be encouraged by the teachers and the librarian. In Norwich, animals are brought to school and kept in their courtyard. They have had a goose, a hamster, and a cat. Children can take pictures and write a story or just observe the animals. Through their observations, some are encouraged to read a book about a particular animal.

Professionals Working Together

Mrs. Thornton placed special emphasis on the fact that school librarians should take reading courses to learn about how the children learn to read. This knowledge will help the librarian understand the teaching techniques of the reading teacher, and understand and be aware of the causes of learning disabilities in some children. In this manner, the librarian is able to communicate with teachers on common grounds, and can recommend remedial books in specific areas of concern.

1. Learn, through the teacher, the profession of the child's parents. This could motivate the child to read a book on that subject or to write his own story.
2. Careers. Help the teacher gather books/materials and suggest ideas for presenting this topic.
3. Science. Go into the classroom and see how projects are set up and what aspects of a unit are being emphasized. E.g.: A class was studying insects; librarian brought in books, pictures, etc. to complete the unit.
4. Reading centers in the classroom. The classroom teacher provides "free reading time" for his students and they are allowed to sit anywhere they like. Librarian helps in creating a leisure reading atmosphere. One idea was to collect carpet pieces. These can be used for covering boxes, for cutting out animal shapes, and for sitting on during free reading time.

5. Continuity In Reading is important. Teachers and librarians should work together to encourage the students to read a whole book or story.
6. "Right To Read" program in the schools. The librarian should be aware of who is conducting this program and what plans are being formulated.

Displays of Students' Work

1. Wall Display. Example: 6' x 3' (approx.) entitled: "Where The Wild Things Are". Children cut out figures to represent monsters and colored them in. They then pasted these figures on a large sheet of construction paper.
2. Posters promoting reading. Use familiar cartoon characters (Snoopy) to publicize reading.
3. Books Written By Students were displayed. These books were written on construction paper; their covers were laminated; the books were catalogued and processed; and they were then put on the shelf with the commercially produced materials.
4. Books were made For Blind Students, using thick yarn to represent words and pictures.
5. Shadow Boxes were constructed by students representing scenes from stories.
6. Simpler Versions of Popular Stories were written by the older students for the primary children and for those students with reading problems.

Question and Answer Period

- Q: Do you work with children on a formalized basis?
- A: The school has an open library situation and Mrs. Thornton schedules a definite time to work with individual students for a few times. Later on, a more flexible schedule is developed.
- Q: How large is your library staff?
- A: One librarian, one full time library aide, and a Manpower student who works occasionally. Mrs. Thornton personally pays a high school student to do clerical work. (School population: approx. 750)
- Q: Do your students do the shelving?
- A: Some of the brighter students do some shelving.
- Q: Does your library club meet before or after school?
- A: Usually during recess time. The time schedule is flexible.

An exchange of ideas took place; the following is a list of some of them:

1. Mrs. Thornton suggested two television reading courses: "Humanizing reading instruction"--ED TV program; and "Diagnostic Reading"--seen over the local channel. Comes from NYU. Time schedule: 6:30 AM Mon., Wed., Fri.
2. Two good magazines on reading: THE READING CLINIC and THE READING TEACHER.
3. Paperback reading enrichment program put out by Prentice-Hall. The company has special replacement costs at about 49¢ per paperback.

4. Dell puts out a series: Charles Reasoner's WHERE THE READERS ARE, The Second Teacher's Guide to Yearling Books, 1972. Also RELEASING CHILDREN TO LITERATURE, a teacher's guide to Yearling Books.
5. Charles Clark Co., Farmingdale, NY, has a variety of multimedia materials on reading.

Handouts were available and the participants took their copies before the reporter had a chance to get a set. These are available for those interested. Write to Mrs. Thornton for:

1. Reading lists for children writing stories.
2. Book report forms.
3. List of projects for "reading and enjoyment"--library and classroom.

-Karen Pitoniak

Group 7 Language Arts--Elementary Level

Liz Spottek
Elementary Librarian
Soule Road Elementary School
Liverpool, New York

Liz Spottek, Library Media Specialist at Soule Road Elementary School, has many creative answers to financial cutbacks in schools. At the elementary level, the "library lady" is more than just a librarian; she/he is a "librarian teacher." This media specialist sets the keynote in the elementary school as to what a library or media center is all about. It is often the first media center children have contact with and therefore not only has much to offer their open, imaginative natures but may also have a profound influence on their whole attitude towards libraries and education in general.

Because the most important function taught in the elementary school is reading, without which the other purposes and uses of a Library Media Specialist are defeated Ms. Spottek's library is most involved with Language Arts. The librarian, however, must be familiar with the language arts curriculum in order for the library to play a role in the development and supplementation of this program. Librarians, reading teachers, classroom teachers, and principals, all work together in the Liverpool District to carry out the curriculum (often through their Language Arts Committee).

The library reinforces language arts in a variety of ways. Ms. Spottek teaches library skills and also writes plays for the children to perform. Book critiques (the term 'book report' doesn't go over well with the students) are fun for the students to do. Reviews of television shows are often a good preface to book critiques.

Along with correcting and monitoring skills in student writing, educators should be concerned with their communication--whether or not students are getting their ideas across. Students should also know that it is all right to dislike something. Once children begin writing book reviews, a file of the reviews can be made. In this way, students can check the reviews when looking for books.

Another activity that incorporates language arts is a yearbook of the graduating class. Each child writes an autobiography; wills and predictions are also included. Reading to children and having children read to each other has long been a means of allowing children to actively direct their own learning processes. Children can be given an opportunity to conduct story hours to younger classes. This reinforces reading aloud, pronunciation, and expression.

Students may become bored by indiscriminate and over-use of media, such as filmstrips. Ms. Spottek has a good solution; she reads many familiar filmstrips to the classes herself in a dialect. This gives a new light to them. Children also enjoy acting out familiar stories themselves.

The key to creativity in enrichment activities is to make your own materials to correspond to the curriculum and the individual needs of the students and situation. Prepared materials may be fun, but they are often quite expensive and do not always suit the needs of the curriculum.

Across the district sharing of language arts materials can tap the potential of existing materials in the district and afford a chance to preview materials for individual building purchase.

The group attending this session was small. This made communication enjoyable. Group participation, through sharing of ideas, achievements, and problems, added to the session.

--Nancy Silverman

Group 8 Elementary Level Programs

Nancy Barnwell Sprague
District Librarian
Cassadaga Valley Central School System
Sinclairville, New York

Mrs. Sprague's session was a participating workshop in which participants were to choose one of the five stations set up around the room and work with the materials provided there. Her goal was to help us to use resources more effectively and efficiently during this time of budget crisis.

The following objectives were formulated by Mrs. Sprague for this session:

1. Each of us would be able to utilize at least three suggestions that we talked about or heard about or used during the workshop.
2. Each one of us would be able to recycle something we were about to throw away from our own school library.
3. Each of us would take part in one of the activities around the room. (She had also included individual projects for those who wished to work alone.)
4. We would all participate in the idea exchange, the results of which would be mailed to participants.

The following four suggestions were offered by Mrs. Sprague for a successful, efficient, and productive library:

1. Use of Resources

Examine and evaluate your collection, weeding out materials seldom used or of questionable quality. Try to "sell" quality materials which have been sitting on the shelves. But don't throw anything out. Use and reuse materials you are about to discard:

- a) Flannel board stories. Cut up old books and glue flannel to the back of the pictures.
- b) Make puzzles from old posters (cover with clear contact paper).
- c) Soak old filmstrips in clorox. Have students make up stories and create their own filmstrips.
- d) Idea boxes. Use parts of good filmstrips, cutting away torn frames.
- e) Browse bin. If you have paperbacks that are too old and you have duplicates, tear out chapters from the old book. Staple and put in browse bin. Students can read a chapter to see if they want to read the entire book. (Organize according to subject headings.)
- f) Use materials differently. e.g.: If a filmstrip has a record with it, try not using the record. Instead, have the children write their own narration for it.
- g) Sharing. Think about sharing with other buildings in your district to make materials go farther.

2. Use of People

Establish a helping relationship with the faculty and administration. Talk with them to see what they need; offer your resources and skills. Many of the faculty, in turn, will offer to help you when the need arises.

Use volunteers. Many people are willing to help out in the library: parents, high school students, RSVP (Retired Service Volunteer Program). Retired people are excellent workers, devoted and dependable individuals who can offer much in the way of service and innovative ideas.

3. Use of Facility

Mrs. Sprague encouraged us to have classroom-type activities going on in the library. Students and teachers should feel that the library is part of their classroom.

The second part of the workshop involved working at five activity centers around the room: Storytime, Interest Attractors, Intermediate Instruction, Primary Instruction, and Media and Relia. (Only three were able to be visited by the reporters.)

Storytime Center

Included books we could cut up for flannel board stories. This center also included stories and cassettes she had made. She feels it is a good idea to make the cassettes yourself so that the students are listening to a voice they know. Those working with the flannel board found that different stories could be created with just a slight rearrangement of the figures.

Interest Attractors Center

This center included giant mazes, puzzles, etc. The giant mazes were taken from maze books, blown up on oak tag, and covered with clear contact paper. The puzzles were old posters covered with contact paper and cut up. We could also make book jacket puzzles. I felt this center offered great ideas for both the teacher and the media specialist.

Intermediate Library Skills

Ten people were gathered at this station. One person in the group read the directions for "Search and Research". The other people took notes. More people were interested in writing down the ideas for their own library use. Some people actually started the game to get the main ideas.

Questions and Answers:

Background was given of Mrs. Sprague's position, before the actual questioning: she supervises K-12 programs; full time library aides function at the individual building level.

Q: Are the aides legally able to supervise the children?

A: Yes, plus there is a principal in each building for serious problems.

Q: Do you inventory the collections annually?

A: Yes; a complete inventory is carried out.

Q: How many volumes are in the district?

A: 7,500 in the two primary schools, 12,000 in the large school.

Participants were exceedingly enthusiastic about the myriad of ideas and practical suggestions they received from this session.

--Carol Lawrence and Karen Pitoniak

Nancy Ellen Barnwell Sprague
Cassadaga Valley Central Schools
Sinclairville, New York 14782
March 26, 1976

Home Address:
R. D. #1, Box 184-B
Conewango Valley, New York 14726

Syracuse University-Elementary Level Programs-Followup

Here are the ideas from my two sessions. I've arranged them arbitrarily by subjects. The idea is detailed as well as the persons name and address. If you would like further information about a particular idea contact the person submitting the idea.

BOOK REVIEWS

To promote reading of books-after the Librarian has doon booktalks, student chosers a book he wants and reads it and does a small review on it. (forms for review are provides). A student review box is on the librarians desk and students put their reviews in here. Other students can check the box for a good book.

Mrs. Sharyn Johnson, 110 A Calm Lake Circle, Rochester 14612

Children write reviews on colored cards (by Level)- file like regular catalog, other children can read review to help in book selection. When a book is reviewed in Children's Digest or Young Miss, cut out the review and put it in the front of the book.

Linda Bardenstein, 5 Terrain Dr., Rochester 14618

FOLKTALES

To dramatize folktales-make construction paper characters record story in children's own words, have children "act" parts as tape is played.

Bette Singley, Belle Sherman School, Ithaca 14850

Take folk or tall tale and make a roll film and tape of the story to be put through a shoe box screen.

Betty Kassman, West Hill School, 111 Chestnut Street Ithaca 14850

PUPPETS

Shoebox repertory puppet theater-children write own plays-create own puppets-work out emotional problems, try out roles. This is great to catch parent enthusiasm.

H. S. MacHullen, 134 Gordon Pkwy, Syracuse 13219

"Frog and Toad" by Lobel is excellent to use with puppets.

Pat Howe, 1502 Grant Blvd. Syracuse 13208

BOOKMAKING

Children (primary) write and illustrate picture book stories and bring them into the library where they bind them. We put cards and pockets in the back and they circulate. Children also find material on their topic in books and with visual-make slides. They may also tape a report. This may be done on a filmstrip but then children draw their own pictures.

Ann Uebelacker, Dr. Lernasford School #19, 465 Seward St. Rochester 14608

BOOKMAKING

2

Other thoughts: subjects for primary books-ABC, color and shapes. Cut out materials from magazines.

Anne Biben, Main St. Elementary School, South Main St. North Syracuse

Mrs. Agnes M. Craig, Carthage School #8, Conkey Ave., Rochester

Joan Burgan, Goeroge Mather Forbes 198 Brosen Ave., Rochester 14611

Mary Persyk, 62-3 Sequoia Dr., Syracuse 13215

Cheryl Beach, Madison Central School, Madison 13402

ALPHABETIZING AND CARD CATALOG

Use book jackets (5 or 6 at a time to each student) to teach alphabetizing by author or title.

Elizabeth deProsse, 1007 Triphammer Rd. Ithaca 14850

I give packs of 20-30 catalog cards; author title subject, to each child after teaching the card catalog and they must put them in alphabetical order. My aide and I check them over. It definitely helps with alphabetizing in the catalog. Mrs. Mary Smith, Barry School, Cortland 13045

Library Treasure Hunt on backs of extra catalog cards write the title of a book, being sure that each one will be found in a different drawer of the card catalog. It is wise to make a master list for your benefit. In the back pocket of these books, place a bookmark or any other "treasure." Give each child a card. They are to look up in the card catalog, write down call number, author, return the drawer, go to shelf and locate the book. They may keep the bookmark or other "treasure". Susan Smith, Gassport Elementary School Gassport 14067.

Teaching alphabetizing and shelf arrangement for fiction- 10 children tell favorite author we wrote them on board-each one naming picks someone after all are listed and races to see which kids can find the author and book first- a 2 person team. (Or as many author/teams as library can handle)

Ms. Jean M. VanIngen, Oselic Valley Central School, Georgetown 13072

"Super Snooper" each child becomes a super detective. They are given clues (author, title, subject). To become an "offical Super Snooper" the child is given a card with either author, title, or subject. He must go to the card catalog find the call number and then find the book on the shelf. The child then receives his super snooper badge. (Snoopy in trench coat) I'll send a sample if you contact me.

Tricia Manikowski, 30 Cherry Street, Johnson City 13790

CUT UPS AND CUT OUTS

We offer out old reading books to any teacher for cutting out the pictures. These are valuable for the 1st graders in identifying and matching words and pictures. Jeanette W. Zakrzewski, 122 W. 13th St., Elmira Heights 14903

Those millions of book and media catalogs are great sources for cutting up material. You can get pictures of favorite characters, etc.

Deborah D. Kelly 90 A N. Broad St., Norwich 13815

Recycle books which would be discarded by cutting out 6-8 pictures (with or without captions), pasting them on oaktag and laminating for sequence cards.

Mrs. Daniel DiLoreto, 100 Avalon Dr. Rochester 14610

CUT UPS AND CUT OUTS

3

Old discarded encyclopedia- cut out questions at end of article. Place in box-play game with 2 teams-point system.

Mrs. Lena Dunnegan, 301 Turtle St., Syracuse 13208

BOOKMARKS

Librarian provides titles wanted or arrange brainstorming or suggestion box to gather ideas from students for subject areas. Then arrange with art teacher and students to design graphics to go with titles decided on each bookmark.

Jenny L. Ryan, 312 Arnold Ave., Syracuse 13210

I've prepared a mimeo of a fish in keeping with our theme-"Fishing for Books". Each child will receive the mimeo with directions to cut out the fish and bring it to the interest center in the library. In the center will be a variety of materials to decorate it.

Jane H. Imber, 716 Parsells Ave. Rochester 14609

Make bookmarks using tiny reproductions of paintings which come in catalogs. Priscilla Tyler, 4778 Lina Drive, Syracuse 13215

MEDIA AND REALIA

Sound filmstrips of Newberry Award books are used for recreational activities. Children who are able to read the books receive a certificate and badges after a set number of books have been read. We have had illustrations made of the books-pictures and murals.

Claire Rubin, 133 Espanade Drive, Rochester 14610

Tape record an introduction to your library. Include facts about it as well as location information. Children love to carry the recorder around and locate each section. Ellen Eckhoff, 307 English Road, Rochester 14616

Buy comic/45 r.p.m. sets for \$1.49 in K-Mart, supermarkets, etc. Take apart comic, laminate, reassemble, tape record on cassette-these are extremely popular. Sheila Small, 122 Edgehill Rd., Syracuse 13224

Talking Book Bags-5th graders make read aloud tapes for primary children using duplicates of books on the shelves. The tape and book are put together and bag as a Talking Book Bag. Mrs. Santa Whitmore, 753 N. Salina St., Syracuse 13208

To reuse an already used cassette tape-use scotch tape to cover the 2 square holes at the closed end of the tape and re-record. Remove the tape and its permanent again. Sarah Skulteti, Chenango Forks Elem. Sch., Chenango Forks 13476

Use cover to cover I and cover to cover II Mrs. Peg Piece,
Canandaigua Elementary School, Gibson Street, Canandaigua 14424

Large framed art prints especially "modern art" are good for creative writing projects, or have 4 students stand around a piece of sculpture. Each child gives three descriptive words. Mary Bastian, #12 School 999 South Ave., Rochester 14621

PUZZLES

Make a crossword puzzle using author's names as the answers. Daniel Sell, Little Valley Central School, Little Valley 14755

ODDS AND ENDS page 5

Cut up f/s mound in $\frac{1}{2}$ frame for slides. Rephrase old old stories-tape it. Check check local industry for scrap. Box of slides-select and make picture story. Same idea with photos. Develop philosophy of sharing. Old tire painted for loungers. Theodore K. Henry, 13 Elizabeth St., Utica 13501

PUZZLES

4

Cut out puzzle from comic section of Sunday paper and laminate.

Mrs. Gertrude M. Norton, Broadway Elem. Sch., 1000 Broadway, Elmira 14904

Take dot to dot games from old magazines, or "find an object" pictures cover with clear contact paper or laminate.

Linda Capogrossi, Rt. 26, Maine Memorial School, Maine 13602

HELPERS

Our 6th grade media center club is responsible for soup label collections, reading to kindergarten and 1st grade. This spring they have been bringing in stuffed animals from home and selecting a story to match the animal.

Mrs. Elizabeth Cheverie, Pratt Elementary School, Barker 14012

Pied Piper Story tellers-intermediate students read to primary. Read Buddies-intermediate students paired with primary. They read together, make bookmarks, etc. Theresa Jackson, Clara Barton School #2, 190 Reynolds St., Rochester 14603

I have a group of student helpers, who pass certain competency tests in areas such as using equipment, etc. They receive badges (striped catalog cards) for the six stages of proficiency.

Jill Herring, 5601 S. Salina Street, Syracuse 13205

Use a heart attack victim or any other disability volunteer to pair with a child with a similar problem.

Mrs. Doris Williams, Smith Road Elementary School, North Syracuse 13212

INFORMATION HUNTS OF ALL KINDS

Read a sentence or two from a popular book over P.A. System. Have correct guesses recorded by classroom teacher and winner announced later.

Betty Sawyer, Memorial Park School, Waterville Cent. Sch., Waterville 13480

Super sleuth-finding answers to reference questions includes a question of the week. Carolyn Smith, West Genesee District, Cornutus 13031

Fact Fun-question of the week. Susan Gordon, 40 Caraway Lane, Spencerport 14559

Bulletin Board Games-search out answers.

Elizabeth Stevens, #30 School, 36 Otis Street, Rochester 14616

Use pictures from old books or copy pictures, make bulletin board with questions for children to answer. e.g. Picture of Paddington-where did Paddington come from? What was Paddington's favorite food?

Priscilla Tyler, 4770 Linda Drv., Syracuse 13215

Super Snooper Game runs ten weeks-5 questions/week with answer blanks provided. Must use library reference books only. All answers spelled correctly with source listed. Mrs. Harriet B. Lakin, 111 Erregger Rd. Syracuse 13224.

Treasure Hunt. Gail Roemmelt, 5 Camelot Circle, Syracuse 13219.

Use catalogs and phone books for index and card catalog instruction.

Mrs. Elizabeth B. York, 207 Kaymar Drive, North Syracuse 13212

Brainteaser. Jane Begley, E.J. Dillon Sch., 400 Volney St., Phoenix 13135

INFORMATION HUNTS OF ALL KINDS

5

3rd grade scavenger hunt Mrs. Margaret Grubel, 9453 Paris Hill Rd.
Sauquoit 13456
Getting into reference books-a research lab complete with various sources is
left set up. The researchers must complete the series of questions, finding
the answers in those materials available.
Mary Evelyn Hoffman, 149 Ontario Street, Honeoye Falls 14472

Other information hunts: Mrs. Ruth D. Smith, Washington Inter. Sch.,
Wellsville 14895
Alice L. Donabella, Cicero Elementary School Cicero 13039
Mrs. Joyce Eschenfelder, 119 Woods-Path Rd., Liverpool 13005
Mrs. Ruth M. Carroll, Westmoreland Elem. School, Westmoreland 13490

Library Baseball-ask questions concerning library skills. The questions which
take the longest amount of time to answer are the hardest ones. The students
bid for type of question: 45 sec-home run, 35 sec-triple, 25 sec-double, 15
sec-single, no answer-out. Student can use the parts of the library for the
answer. For example for a home run they would have to go to the card catalog,
find book on shelf, and find answer.
Dale Bruyer, At. 21, Cedarwood Park, Lima 14405

BOOKJACKET MAKING

Children designed bookjackets and wrote blurbs for books they chose to read.
We typed and covered the jacket with plastic.
Sarah Skulteti, Chenango Forks Elem. Sch., Chenango Forks 13476

Have students design a new book cover for a book that might be a discard-
laminate the cover with the student's name prominently displayed. Circulate
the book for a few months before presenting it to the student to keep.
Carolyn J. Summers, 2341 Rodige Road Elementary School, Rochester 14622

ODDS AND ENDS

A roulette wheel or large board with a spinner to determine activity to be done
listen to something, read something, make something. Can vary board and ac-
tivities with age. Robert Barron, 142 Stonington Hill Rd. Voorheesville 12186
Use detergent boxes covered with contact paper to house periodicals or pham-
phlets. Jean E. Williams, Green St. Elem. Sch. Cazenovia Cen. Sch. Cazenovia
13055---The books in the picture book section are arranged by title because
that is the way the children and teachers think of them.
Helen Powell, 86 Burdick Ave., Johnson City 13790.
Fish is Fish-make different stages of the growth of a frog in felt and have
children put in order. The Paper Flower Tree-decorate a large tree branch.
Little Blue and Little Yellow have blue and yellow cellophane pieces for
children to have for their own after the story. Kaye Lindauer, New Slocum
Hts., Syracuse Charlie Crown Festival-make like-sized C.B. Characters. De-
corate the library sell C.B. paperbacks for 1-2 days. We sold over 800 books
and earned 20¢/book. Wilma Fessenden, 47 Clinton St. Tully 13159.
Do a project on local history with the children. I did this with students on
the history of our school. I am willing to give more details to anyone who
desires them. Mrs. Joan Green Porter Sch. Lib., 512 Emerson Ave. Syracuse
13204. I use the scraps left over from laminating pictures to cover a self-
sticking seal. Last long. Selma M. Rowland, Cherry St. Sch. 322 Cherry St.
Phoenix 13135. Have a wall painted white for a filmstrip screen. Collect
rug sit-upons for classes. The backs of maps hanging from a blackboard make
good screens in a classroom. Barbara Garrett F.S. Banford Elem. Sch., State
Street, Canton 13617.

Group 9 English--Secondary Level

JoAnn Cheney
Secondary Library Media Specialist
John C. Birdlebough High School
Phoenix, New York

The workshop on English--Secondary Level was given by JoAnn Cheney who is secondary media specialist in Phoenix High School. The school has 1,000 students in grades 9-12. Because there are no department chairmen, Mrs. Cheney must work with each of the 40 teachers individually. This is a rural school district without a great deal of money or resources, so it is necessary to maximize the use of all available materials.

Mrs. Cheney is using a variety of approaches to entice students to read more through their English classes, including the following:

1. Book Talks have doubled the circulation figures in the past year. Book talks are given for popular books, for a general book report, and for specific topics, e.g. sports, depending on the needs of the class. Student comments on the books are encouraged. Any student projects (posters or book jackets) are displayed in the library.
2. An interest inventory is taken at the beginning of the year so that book talks can be based on the interests of each particular class.
3. Bibliography/Reading Ladders of similar books at varying reading levels are placed inside each book on the list, so the student will be able to quickly find other suggested books like the one he enjoyed.
4. Room collections of paperback books are placed in the NR English classrooms.
5. Display posters of all kinds are laminated and lent to teachers.
6. Sample textbooks are kept as a source of short stories.
7. Magazine articles and stories are clipped and kept in manila envelopes for use in speech, debate, and short story courses.
8. Talking book reviews by students are taped and kept for circulation to students and teachers.
9. Study hall book trucks of donated magazines and paperbacks are taken to each study hall.
10. College-bound English students are taken to the College Library at Oswego to get needed materials and to orient them to using a college library.
11. Publicize television specials and current movies.
12. Friday is Reading Day in all English classrooms.

The comments of the audience indicated that participants were pleased with the number and quality of ideas that had been presented to them.

--Marcia Perry

Group 10 Social Studies--Secondary Level

George Lawson
Library Media Specialist
Norwich Senior High School
Norwich, New York

Using a slide presentation to describe his media center in the senior high of about 700 students, George first introduced the 25 group participants to his community, district, and school. Zeroing in on the need for planning by the librarian, George went on to emphasize the importance of media center involvement at every level--district, school, and team. Librarians must be aware not only of what is going on now, but also of changes that will be taking place, by actually being part of teams of teachers. Working closely with the teachers prevents divisiveness; communications, as casual as they may be, are the key to cooperation. In-service training at Norwich is held for the new staff, while on-going training includes the introduction of new equipment and materials. George's staff of two aides and one part-time secretary work as a team.

George discussed the importance of good purchasing during the time of financial crunch. Previewing materials over coffee with teachers during the teaching day is a great way to get teacher input before purchasing. George does not buy any AV product unless he has had a chance to look at it first. He will order material for teachers, circulate it among the faculty, and then return it to the company. This centralization of purchasing eliminates unnecessary duplication in the school.

Promotion of materials that are already in the media center can be done by loading up a cart with the actual materials and taking them to the classrooms, or by doing a showcase of a variety of media on one subject. Catchy bulletin boards by the art students or teachers can also communicate services and materials to all users. The Norwich media center tapes lectures of large group instruction (on request) to be used by students who were absent or those who want to study the material for an exam.

In-service training for faculty is good salesmanship and can be started during training for new teachers. Library skills for students are best taught when a class is starting a research paper; this can be a team effort or cooperatively taught between the classroom teacher and the librarian. The librarian should be informed of what is going on in classrooms, know assignments, and be regarded as part of the educational team.

Students at Norwich are encouraged to use the media center as often as possible. It is open to all students all of the time. The center offers assistance to teachers starting new units and extends an open invitation to all teachers to bring their classes into the center. George described the LAP (Learning Activity Project) which he wrote for library skills, and the AV handbook which is distributed to each teacher. All new material is put on display, circulated, and listed in a bibliography for the faculty.

The media staff at Norwich is service oriented. The shelves are open for students with 99% of all materials and equipment readily available. Circulation is very flexible with most anything being available for at least overnight loan.

Social Studies materials which are available free of cost are listed in different guides; the biggest problem is that the guides go out-of-date very quickly. Other alternative sources for materials which are often overlooked were discussed: museums; centers with traveling exhibits, such as the Roberson Center in Binghamton and Gallery Associates in Hamilton; public library systems with their interlibrary loan service; hospital libraries; and volunteers. The Norwich system hired a director of volunteer services who created files and a handbook listing resource people, resource facilities, and resource materials, indexed for easy access. George emphasized the idea of thinking in terms of volunteers who have materials and presentations to offer in addition to volunteers who can come in and give of their time. Another contribution of the volunteer program has been the creation of a guide to educational field trips in the local area. The Bell Telephone Co. was cited as having a great film catalog from which free films may be borrowed. Three volunteers in Norwich put on a film festival in the high school, utilizing only free films. George reminded the group that students themselves can also be used as resources by letting them use the equipment in the center to make slides, films, etc. The Xerox machine can be very useful in times of financial crunch; George found several people who were willing to share historical material but were not willing to give it up. Copying good clippings is another good use of the Xerox. Newspapers and local companies are always good sources of materials; Norwich Pharmacy allowed their annual report to be used for study in the classroom.

Before asking for questions, George had a last thought to share with the group: a budget freeze leaves time for evaluation and weeding of the collection.

Comments from the question and answer period included:

1. Clippings should be weeded just like other media.
2. Embassies are a great source for materials. Just write and ask to be put on their mailing lists.
3. Norwich makes use of video, offering inservice programs for operating equipment, viewing services for BOCES material, off-air copying services, video-taping of speakers, plays, and other student creations.
4. Norwich is now doing a quarterly report for its administration and has found it a great communication vehicle.

--Nan Jensen

Group 11 Science/Math--Secondary Level

Lois Campbell
Library Supervisor
Southern Cayuga Central School
Poplar Ridge, New York

John Daum
Math Supervisor
Southern Cayuga Central School
Poplar Ridge, New York

This relaxed, informal session began with Lois Campbell's introduction of herself and John Daum, who came to describe the math program at Southern Cayuga Central. Lois described her high school (grades 7-12) which was built in 1968 as a result of the consolidation of three small schools and now has a population of 850 students. They have a lovely new library, an atmospheric planetarium right across the driveway from the high school building--the only atmospheric planetarium on the East Coast at that time. This planetarium is not only for the study of stars, but for everything under the stars, including meteorology and earth science. The planetarium has its own librarian, card catalog, etc. and handles 20,000 students and teachers each year.

In 1973 a federal grant was obtained for a math-science center as a satellite of the main library in the high school (John described this later in detail). A nature center was developed for the district in 1975. This included nature trails, a pond, a sugar house, and a lecture room.

Though Lois described herself as not being a science person, she had gathered an extensive list of free materials for both science and math which she distributed to the group of about 10 who gathered for the morning session. She displayed many of the pamphlets and posters and also told how to obtain them by just writing to the company and telling them what topic you are interested in (conservation, environment, careers, etc.) and asking to be put on that mailing list. The oil companies are particularly good about sending lovely environmental materials right now.

Lois then displayed and described a series of curriculum guides for conservation and environmental education, published by J.D. Ferguson Co. These materials, for grade levels k-12, are available for \$3.95. The series is titled People and Their Environment: Teacher's Curriculum Guide to Conservation Education. She also suggested that teachers be encouraged to make their own slides or lab materials from resources in the local area.

John Daum described the evolution of the math-science center at Southern Cayuga. A small grant was obtained during John's first year at the school for an APL terminal, connected to Cornell University, which was tucked away in the back of the classroom. After a year of inadequate space and ventilation; John, Lois, and the science supervisor sat down together to discuss converting a classroom (30 x 30 feet) into a math-science center. They applied for an NDEA III ESEA II grant for \$17,482 and received funding in 1973. John described the center with its closed off computer corner (11 x 11) and its several pieces of data processing equipment; two science tables; a couple of book cases for the several hundred books and periodicals; four study carrels; and 2 round tables (plus storage, blackboards, etc.). Both computer vendors and other high school centers were visited and consulted before the design for the center was drawn.

Funding for the staffing of the center was not included in the grant, but math-science faculty are able to offer students their expertise during their study-hall period. Books and non-print media in the center are part of the main library catalog and circulation system. John also takes interested students to the BOCES Center for training on the most up-to-date computer.

John feels that one of the most important aspects of training students in data processing and mathematics is making them aware of the career opportunities available to them by taking them on field trips to local industries and institutions such as Kodak, Cornell, IBM, and Syracuse University. IBM can inform you which industries in your area have data processing. John suggested keeping field trip groups to a maximum of 15 students. Guidance people can provide help in the planning of career education field trips to industries.

Comments from the question/answer session:

1. The library at Southern Cayuga still has its math and science collections in the main library; only extra and special media are in the math-science center, with all materials listed in the main catalog.
2. All students have access to the math-science center. Some students are assigned to the center for remedial work; the center tends to be used by students at the two ends of the academic spectrum.
3. Any math teachers interested in either the center or in career oriented field trips, should contact John Daum.
4. Merrill tapes and workbooks are excellent sources of remedial and individual math study.
5. Librarians can help faculty motivate students by bringing in real life projects, articles, problems, etc. that relate to the curriculum.
6. It is difficult for librarians to motivate some math-science teachers who are not open to new curriculum and program ideas. Working through the administration may be the best way.
7. The Toronto Science Center is a great hands-on workshop field trip. (You should probably call ahead before taking your group.)

-Jan Jensen

LIBRARY INSTRUCTIONAL GAMES

Nancy Barnwell Sprague
District Librarian
Cassadaga Valley Central School System
Sinclairville, New York 14782

CARD CATALOG RUMMY (intermediate)

GOAL: To make intermediate students independent users of the card catalog.

OBJECTIVE:

To reenforce recognition of the 3 kinds of catalog cards: author, title and subject.

MATERIALS:

A deck of 45 catalog cards, 15 suites, each suite consists of a title, author and subject card for the same book.

DIRECTIONS

- (1) This is a follow up activity after initial instruction in the card catalog.
- (2) Form groups of 4 players. A player shuffles the cards and deals 5 cards to each player. The remaining cards are put in a pile face down with one card turned up.
- (3) Purpose of the game: To make suites of three cards for the same book; author, title and subject. When a suite is made it is put face up on the playing surface.
- (4) Play proceeds as in the card game of rummy. The player may pick a card from the face down pile or pick cards from the discard pile. If he picks up a card from the discard pile he must use it immediately in completion of a suite. He may pick up more than one card from the discard pile, always using the last card immediately in a suite.
- (5) Game winner is that person who discards and goes out of the game. Individual cards in a suite count 1 point. Cards remaining in the hand when a player goes out counts as -1.

SELF-CORRECTING CARD CATALOG SETS

GOAL: To provide a self correcting method for catalog card recognition that does not require professional supervision.

OBJECTIVE:

- (1) After initial teaching of the card catalog, the student will be able to use the self correcting card catalog sets.

MATERIALS:

- (1) Three kinds of catalog cards; author, title and subject mounted on heavy paper or tagboard. The three cards mounted on the same paper should be for three different books. Cards may be typed originally or be "leftovers" from processing kits. Each mounted page should be numbered.
- (2) Answer cards with the corresponding number of the mounted page.
- (3) Answer papers - dittos with corresponding lines for answers that are on the answer cards.

DIRECTIONS:

After initial teaching and some work with the card catalog students can be directed to use the self correcting cards. Explain to the students that these cards will help them to read the information on the cards in their own card catalog. They will need an answer sheet and a master card with the 3 mounted catalog cards. They are to fill in the answer sheet as the information corresponds to the master card. The library media specialist should set a number of cards that must be done in order to comply with instructional objectives. Students can correct their work using the answer cards, handing in completed answer sheets to the library media specialist, aide, or parent volunteer.

MAGAZINE HAZE

- (1) In the May 1975 Children's Playmate find the answers to the following riddles:
 - a) What do you call a duck that is smart?
 - b) When are eyes not eyes?
 - c) What odd number is even without the s?
- (2) In the Sports Illustrated, April 20, 1975 what player (no. 24) and team are shown?
- (3) In Boy's Life, April 1975 there is an article about a teenage shortstop. Find the article and answer the following questions.
 - a) How old is he?
 - b) What team does he play for?
 - c) What grade is he in?
- (4) What kind of animal is described in the article, "Turnabout in the Andes" in the May-June International Wildlife?
- (5) In what city and state is Lance Redigo a member of a fife and drum corps? (see National Geographic School Bulletin 4-28-75)
- (6) What bird which at one time had a population of 9,000,000 is now extinct? See the Conservationist February-March 1975.
- (7) Which frozen salad (out of 3) and fancy roast (out of 3) would you like to have for dinner. Use the April 1975 Better Homes and Gardens.
- (8) How would you finish the story "Little fool and Bushtail" in Ranger Rick, use at least 20 words.
- (9) What is the name of the car that Liz Carpenter, The Wonder Woman, wants to market? See Car and Driver, May 1975.
- (10) What are the ingredients and directions to make "Chocolate covered worms" See the May 1975 Highlights Magazine?

INTERMEDIATE AND 6th GRADE*****MAGAZINE HAZE IS BACK!!!!!!!!!!!!

ODDS AND ENDS

- (1) Posters that are used, or worn, or that your just sick of, can be made into large puzzles. If necessary cut the salvage edges off the poster and mount it on heavy paper or oak tag with white glue. Laminate the poster or cover it with clear contact paper. Cut the poster into pieces. The smaller the pieces the harder the puzzle. Store pieces in folders or envelopes.
- (2) Make your own talking storybooks and/or recordings of favorite stories.
- (3) Using an opaque projector enlarge crossword puzzles, mazes and other pencil and paper activities found in children's magazines. Mount the enlargements and cover them with clear contact paper or laminate. Children can use grease pencils on the covering material which readily washes off when they are finished.
- (4) Puppet making

IMAGINATION BOXES

These boxes are really odds and ends that do not belong anywhere else.

Instead of throwing "things" away or putting them away, never to be found again, imagination boxes combine media, books, relia, etc. into a subject orientated container. Things for the imagination boxes can be found just about everywhere.

People donate souvenir's, photographs, travel brochures, road maps, and other "junk" for the development of imagination boxes.

"Found" things are all around and its really quite simple to develop all kinds of Boxes. The boxes are department store gift boxes of the same relative size and shape. Suggestions are given in each box for related activities.

Some sample Imagination Boxes are:

MAGNETS: programmed learning book
bar magnet
horseshoe magnet
various things a magnet can pick up
various things a magnet cannot pick up

DECLARATION OF INDEPENDENCE:
poster of the signers
replicia of the Declaration of Independence
magnifying glass
quill pen

HAWAII: nut beads
travel brochures
black sand
coral shells
pictures of tropical foliage
Hawaiian receipes
map of Hawaii
photographs from a vacation in Hawaii

DINOSAURS: damaged filmstrip with lead and end missing
paperback book - How and Why Book of Dinosaurs (cover missing)
plastic models of 4 dinosaurs
classroom made book on dinosaurs

MICROSCOPE:
small microscope
diagram of a microscope with directions for its use
labeled pill bottles with human hair, pond water,
tap water, finger nail, fly's wing, leaf, etc.

BIOGRAPHY GAME (intermediate)

GOAL: To increase the circulation of biographies.

OBJECTIVES: To encourage students to read biographies for enjoyment. To encourage students to read biographies for information.

DIRECTIONS:

- (1) Introduce the word "biography" to the group and illustrate the presentation with several biographies. Explain the course of action for the next several weeks and allow the students to choose biographies.
- (2) Divide the group into teams of 3-5 students.
- (3) In a 40 minute period approximately 20 biography characters will be needed. Randomly number the biography characters and have the team choose the order. This eliminates you choosing the order.
- (4) The first team receives the first clue. It is worth 10 points. If the team guesses correctly, they receive all the points. If they do not, play passes to the second team, who receives the second clue. This now makes the total point value 9. If the answer is incorrect, play passes to the following teams with point value decreasing as more clues are given. A team does have the option of taking a chance on the next higher point value if they do not wish an additional clue. Experience has shown that the process works much more smoothly, if play passes from team to team rather than opening it up for a free-for-all.
- (5) Before beginning each biography character, make sure to state the name you will accept as correct; first and last name, last name only, or first name only.

JOHN QUINCEY ADAMS

points

- 10 He was president of the U.S.
- 9 When he ran for a second term he was defeated
- 8 He was never vice-president but served as Secretary of State
- 7 He was defeated for a second term by Andrew Jackson
- 6 He was the 6th president of the U.S.
- 5 His father was also president
- 4 After he served as president he was elected to the House of Representatives
- 3 His initials are J.Q.A.
- 2 His last name is like the first name of a man

WILLIAM BRADFORD

points

- 10 He was a Puritan leader
- 9 He sailed on the Mayflower
- 8 He was born in 1590 - died in 1657
- 7 When John Carver died in 1621 he became Governor of Plymouth Colony
- 6 His book of Plymouth Plantation is the best source on Pilgrims
- 5 When he was a young boy in England, he worked as a shepherd
- 4 He lived in Holland with the Pilgrims before sailing on the Mayflower
- 3 His initials are W.B.
- 2 The last part of his last name is like the name of a popular car brand

BILL CODY

points

- 10 In 1860, he rode the mail route for the Pony Express
- 9 During the Civil War he served as a Union Scout
- 8 After the war he served as a civilian scout
- 7 He won the congressional medal of honor but it was later taken away
- 6 He is probably most famous for his wild west shows
- 5 He brought Annie Oakley to the attention of the public
- 4 His real name is William Frederick Cody
- 3 His nickname is like a large city

DAVY CROCKETT

points

- 10 American frontiersman born in Tennessee
- 9 He was a legend in his own lifetime
- 8 He was a skillful hunter but a poor farmer
- 7 He served as a scout under Andrew Jackson in the Creek War
- 6 He killed 105 bears within 9 months according to his own claim
- 5 He ran congress was defeated first time
- 4 He was killed in the Alamo massacre of 1836
- 3 His initials are D.C.

GEORGE CUSTER

points

- 10 Was an American Army Officer
- 9 He won fame as an Indian fighter in the West
- 8 At 23 he became the youngest General in the U.S. Army
- 7 He was killed by Crazy Horse
- 6 He lead an attack of the Indians at Little Big Horn
- 5 The gathering of Indians at Little Big Horn was the largest gathering of hostile tribes in the U.S. history
- 4 The battle is known as _____'s last stand
- 3 His wife has written a famous biography of her husband
- 2 His initials are G.C.
- 1 His last name is like a dessert

AMELIA EARHART

points

- 10 She was born in 1897 and no one knows when she died
- 9 First woman to receive the distinguish flying cross
- 8 In 1928, she was the first woman passenger on a trans-atlantic flight
- 7 First person to fly both ways across the U.S. alone
- 6 She married publisher George Putnam
- 5 She was first woman to fly from Honolulu to mainland of U.S.
- 4 She was born in Kansas
- 3 Her initials are A.E.

NATHAN HALE

points

- 10 At 14 he entered Yale College
- 9 He was an outspoken champion of freedom for the Colonies
- 8 At a New London, Conn. town meeting at the time of the battle of Lexington, he made a speech for the cause of liberty
- 7 In 1775 he became a Lt. in the Colonial Army
- 6 He became a member of Knowlton's Rangers, a group of spies
- 5 He went behind British lines on Long Island to secure maps and other valuable information
- 4 Barely 3 miles from his own lines he was captured
- 3 His initials are N.H.
- 2 He said "I only regret that I have but one life to lose for my country"

BROOKS ROBINSON

points

- 10 He went to Pulaski High School in Little Rock, Arkansas
- 9 He is alive today
- 8 After graduation from High School he became a professional baseball player
- 7 In 1964 he was named the American League's most valuable player
- 6 In 1966 his team won their first American League penant and the world series
- 5 He played for the Baltimore Orioles
- 4 There is another plauer on the Orioles with the same last name
- 3 His initials are B.R.
- 2 His first name is the same as a little river

SAM HOUSTON

points

- 10 Played a leading part in the Texas fight for independence
- 9 He served as President of the Republic of Texas, U.S. senator and Governor of Texas
- 8 His nickname was the Raven
- 7 He ran away from home when he was 15
- 6 He served with Andrew Jackson in the war against the Creek Indians
- 5 A city in Texas is named after him
- 4 His initials are S.H.
- 3 He was also elected to Congress from Tennessee and served as that States Governor
- 2 He captured Santa Anna after the Alamo

ROBERT E. LEE

points

- 10 His family was the leading family of Virginia
- 9 His wife was Martha Washington's great granddaughter
- 8 He served as superintendent of West Point
- 7 He fought in the Mexican War
- 6 He did not believe in slavery and did not favor secession
- 5 He could not decide whether to serve the north or south in the Civil War
- 4 He was the South's leading General-Commander of all troupes
- 3 He died in 1870
- 2 His initials are R.E.L.
- 1 His middle name is Edward

THEODORE ROOSEVELT

points

- 10 He was the youngest man to become president
- 9 He enjoyed horseback riding, swimming, hunting, fishing and boxing
- 8 He was the 26th president
- 7 He was Commander of the Rough Riders during Spanish-American War
- 6 He succeeded the President after the latter was assassinated
- 5 One of his daughters is still alive, she just celebrated her 90th birthday
- 4 His niece's husband later became president himself
- 3 After his term ended he ran as an independent president candidate on the bull-moose ticket

SACAGAWEA

points

- 10 The person has a river, a peak, and a mountain pass named after him
- 9 No one knows for sure when she was born or when she died
- 8 She was born among the Shoshoni and Snake Indians of Idaho
- 7 Her name means Bird Woman
- 6 She served as the guide for the Lewis and Clark expeditions
- 5 Her husband was a French Canadian trader
- 4 Her name begins with the letter S
- 3 She is known only by her Indian name

SITTING BULL

points

- 10 He is not a chief but a medicine man
- 9 He lead a sun dance which changed the Indian way of fighting - instead of showing bravery - they were schooled to kill
- 8 He was the leading medicine man at the battle of the Little Big Horn where Custer lost his life
- 7 As a boy he was known as Jumping Badger
- 6 After the battle of the Little Big Horn, he fled to Canada
- 5 He returned to South Dakota and spent two years in jail
- 4 He lived on the Standing Rock Reservation
- 3 He and his son were killed in 1890 by Indian policeman

BART STARR

points

- 10 His hometown is Montgomery, Alabama
- 9 He went to college at the University of Alabama
- 8 He was a professional football player
- 7 When he was drafted to play pro ball he was not a first stringer
- 6 He became a first string quarterback in 1959
- 5 He played for the Green Bay Packers
- 4 His real first name is Byron but he is more popularly known by his nickname
- 3 He held the record for completing the most passes without an interception
- 2 His initials are B.S.
- 1 His last name is like something you see in the sky at night

HARRIET TUBMAN

points

- 10 She was born in 1821 in slavery and died in 1913
- 9 In 1849 she escaped to the north
- 8 She helped free many American negroes from slavery
- 7 She worked as a hotel maid in the north
- 6 She helped free over 300 slaves
- 5 She used the route of the underground railroad
- 4 One of her most exciting experiences was when she got her mother and father out of slavery
- 3 Her initials are H.T.

CATALOG CARD FISH (primary)

GOAL: To make primary students independent users of the card catalog.

OBJECTIVES:

To reenforce recognition of the three kinds of catalog cards: author, title and subject.

MATERIALS:

▲ deck of 45 catalog cards, 15 suites, each suite consists of a title, author and subject card for the same book.

DIRECTIONS:

- (1) This is a follow-up activity after initial instruction in the card catalog.
- (2) Form groups of 4 players. A player shuffles the cards and deals 6 cards to each player. The remaining cards are scattered, face down in the center. If a larger group of players is desired combine 2 decks of cards.
- (3) The first player chooses another group member and asks "Do you have any cards that have as its title _____." Asking for title cards aids in immediate recognition because of the multiple author and identical subject card possibilities. If the person has the card he must relinquish it. If he does not, he says "go fish." The first person chooses a card from the center group. If he "gets his wish" either by asking or by selection from the fish pond, he receives another turn. Play passes counterclockwise around the circle. The first player to get rid of all his cards by making suites is the winner.

SEARCH AND RESEARCH

Elementary Edition

GOAL: To reenforce basic library instruction.

OBJECTIVES:

- (1) To review library instruction.
- (2) To encourage student to use the library-media center effectively.

MATERIALS:

- (1) One rectangular playing board with spaces marked on the outside margin like a monopoly board. Spaces should signify how many spaces to move forward, penalty moves, "free" and shortcut moves. Spaces are color coded in two different colors to designate card color.
- (2) Question cards: Two sets of colored cards, each set of at least 25 questions. Each card contains the question and the number of spaces moved if a correct answer is given. Harder questions move more spaces than easier.
- (3) Answer sheets - with questions and answers for "reference" use during game.

RULES AND PROCEDURES:

- (1) 2-5 players, markers for each player to move around board and one referee.
- (2) Choose a player to go first, continue clockwise around the playing board.
- (3) On the each person first turn, take a card from the green set.
- (4) If the question is answered correctly, you may move the number of spaces indicated on the card. Card is removed from game.
- (5) If the question is not answered correctly you do not move. Card is moved to the bottom of the pile.
- (6) You may take short cut only if you land on the short cut space with the exact number.
- (7) You do not have to take a short cut.
- (8) If you land on a direction space, follow what it says, either move forward or backwards.
- (9) Must end with exact number.
- (10) Play proceeds until someone wins.
- (11) Referee holds answer sheets, using the latter as the "authority" to check responses.

USES FOR BOOKS THAT ARE WORN AND READY TO BE DISCARDED:

1. Puzzles made from the cover or pictures from the story itself. Remove the cover or the picture from the book. Cut off the salvage edges. Using white glue mount the picture on a piece of heavy paper or oak tag. After they have dried, cut them into pieces. The smaller the pieces the harder the puzzle. Children love making these puzzles themselves.
2. Flannel board stories made from pictures cut out of the worn books. Read through the story carefully marking the pictures that will be used for the flannel board story. It is a good idea to write an outline of the story matching checked pictures before you begin cutting. Cut out the pictures and on the back of each, using white glue, mount a small piece of flannel or felt. The pictures then will stick to a flannel board. The picture pieces should be kept in a labeled envelope for adult or student use.
3. From non-fiction books, encyclopedias, etc. cut out useable articles and pictures. Use these in the vertical and picture file.
4. From fiction books that have duplicate copies in the collection or that are going to be replaced extract an exciting, humorous, sad chapter. A chapter that would give the interested student a flavor of the story and its characters. List the author and title on the selection and file subjects together in a "Browsing Bin." Students can take a file folder on a subject that interests them, and "browse" through the selections for a title that they would like to read.

FILMSTRIPS - STUDENT MADE

GOAL: To have students make filmstrips to be added to the library-media collection.

OBJECTIVE:

- (1) To aid curriculum development through a classroom. l/m center project
- (2) To stimulate student creativity.
- (3) To encourage the development of story sequence and picture-narration coordination.

MATERIALS:

- (1) A blank filmstrip (each frame will be 1 inch wide.)
- (2) Fine tipped felt marking pens of various colors.
- (3) Guide work sheets.

PROCEDURE:

- (1) The students should determine the story line and write the narration in complete sentences.
- (2) The narration is matched to student made pictures. Pictures should not have excessive detail because of the reduction necessary to reproduce it on the filmstrip frame.
- (3) Give students a work sheet of the filmstrip model with exact framing size and lines for the corresponding narration. The student should write the narration on the space provided and reproduce the pictures in frame model. The picture should be drawn in pencil and colored with the appropriate colored fine tipped felt marker.
- (4) Paper clip the blank filmstrip on the worksheet done in #3. Have the child trace and color his worksheet drawings with the fine tipped felt markers.
- (5) When using the filmstrip, narration can be read or a tape played made from the narration.

LIBRARY BOUL (primary, transitional, intermediate)

GOAL: To increase circulation of easy, junior and/or fiction titles.

OBJECTIVES:

- To introduce children's literature to students.
- To encourage the students to read widely.
- To increase the students' ability to remember important aspects of the story.

DIRECTIONS:

- (1) Introduce the terms "fiction," "easy," and/or "junior" to the class. Include examples. Illustrate the presentation with applicable titles relevant to the group's age and grade level. Explain the course of action for the next several weeks and encourage the students to circulate books.
- (2) Divide the group into teams of 3-5 students.
- (3) For each 30 minutes period of play at least 70 questions will be needed. Place the questions in a container, so that they may be randomly chosen as needed.
- (4) The first team is asked the first randomly pulled question. If they answer correctly, they receive a point and the question is pulled from the container. If it is not answered correctly, the question is returned to the container and has the possibility of being pulled again. Experience has shown that the process works much more smoothly, if play passes from team to team rather than opening it up for a free-for-all.

LIBRARY BOUL (Primary)

1. What kind of a touch did King Midas have? A golden one.
2. What is the little boy's name in Who's a Pest and Piggie?
His name is Homer.
3. Who did The Early Bird find to play with? He found a wiggly worm.
4. What street was Lyle Lyle the Crocodile's house on? It was on
East 88th Street (The House on East 88th Street).
5. Norman the Doorman is what kind of animal? He is a mouse.
6. What is the name of the elephant who sat on the egg in the book
by Dr. Seuss? The elephant's name is Norton.
7. What is Billy's pony's name in all the books about Billy and his
pony? The pony's name is Elaze.
8. Why didn't anyone want to come to Rabbit's party at the beginning
of the story The Surprise Party? The other animals did not
understand the whispered message.
9. What were the kind of people living in the town where the Grinch
stole Christmas? The people were the Whos.
10. What was the little boy's name in the book Where the Wild Things Are?
The little boy's name is Max.
11. What did the little boy try to disguise his pet elephant as in the
book The Smallest Elephant in the World? He tried to disguise
the little elephant as a cat.
12. What kind of party did the wise old bear give in Bear Party?
He gave a costume party.
13. Where did Danny find the dinosaur in Danny and the Dinosaur?
Danny found him at the museum.
14. What did Theodore Turtle first mislay which prevented him from
going into town in Theodore Turtle? He mislaid his rubbers.
15. What does Captain Abner put on top of his house in the book
Captain Abner and Henry Q? He put a bathtub on top of his house.

LIBRARY BOWL (primary)

16. What do Sal and her mother find on Blueberry Hill in addition to Blueberries in the book Blueberries for Sal? They find bears.
17. Why did Peter send a Letter to Amy? It was a birthday party invitation.
18. What did Danny Ask Mr. Bear and the other animals? Danny asked what he should give his mother as a birthday present.
19. What finally made Ferdinand a wild bull? He sat on a bee.
20. What is the thing trying to catch Rosie in the book Rosie's Walk? A fox is trying to catch Rosie.

LIBRARY BOWL (Transitional)

1. What is Beezus' real first name? Beatrice.
2. Where did Dad finally get the honey in the story the Big Honey Hunt? He got it at the honey store.
3. What is the little girl's name, in the books about girls in Paris, who walked everywhere in two straight lines? The little girl's name is Madeline.
4. What grade is Ramona the Pest in? She is in Kindergarten.
5. Answer this riddle, it is from the book A Frog Sandwich, how can you eat an egg without breaking the shell? Have someone else break it.
6. What did Amelia Bedelia use to give The Surprise Shower? She used the garden hose.
7. What did Mop-top not want when his mother sent him into town? He did not want to get a haircut.
8. What did Sylvester turn into when he wished on the magic pebble? He turned into a rock/boulder.
9. What war did Sam the Minuteman fight in? The Revolutionary War.
10. What is Eddie's pet goat's name? Her name is Gardina.
11. What is Dorrie's cat's name in the Dorrie books? Cat's name is Gink.
12. What is the old gray donkey's name in the Winnie the Pooh stories. His name is Eeyore.
13. In Steady Freddie, what organization did Donna Wesley belong to? Donna belonged to the Girl Scouts.
14. As explained in Troll Weather, what happens to trolls if the sun shines on them? The trolls turn to stone.
15. In Henry and Beezus what did Henry want more than anything else in the world? Henry wanted a bike.
16. What is the crocodile's name that lives in The House on East 88th Street? His name is Lyle.
17. What was The King's Wish? The king wanted to go fishing.
18. What girl was Otis Spofford always teasing? Ellen Tebbits.
19. What kind of animal is Curious George? He is a monkey.
20. Where did Corduroy live before the little girl adopted him? He lived in the department store.

LIBRARY BOWL (Intermediate)

1. In Many Moons, what made the Princess sick? Too many tarts.
2. Who was the snow dog's biggest enemy? Black Wolf.
3. What was the parrot, Dr. Doolittle's friend's name? Polynesia.
4. What was the village girl's physical problem in the book Single Light? She was deaf and dumb.
5. Who did the Peterkin family write to, to solve their problems? The lady in Philadelphia.
6. Who wrote And To Think That I Saw It On Mulberry Street? Dr. Seuss.
7. In the book Blueberries for Sal what do Sally and her mother find on Blueberry Hill other than blueberries? Little Bear and/or Mother bear.
8. Where does Young Fu live in the Newberry Prize book? On the Upper Yangtze (China).
9. What did Steuy get in the book Everything Happens to Steuy to cause him so much trouble? A chemistry set.
10. Where was the first place the children flew to in the book Bedknobs and Broomsticks? To London (thier home)
11. How long does Chester stay in Times Square? One Summer.
12. What did Rufus M knit for the servicemen in W.W.I.? A wash cloth.
13. In Charlotte's Web, what was Wilber's fate before he became famous? Slaughter House, a ham dinner.
14. Where is the legendary home of Robin Hood? Sherwood Forest near Nottingham.
15. Who wrote the Winnie the Pooh stories? A.A. Milne.
16. How does Ribsy get lost in the book Ribsy by Beverly Cleary? He gets out of the car at the plaza and then can't find the right car.
17. For whom did Mr. Potter get the penguins? Admiral Drake at the South Pole.
18. Where does the story Project Boytake place? Buffalo New York.
19. What is the oldest boy's name in Old Yeller? Travis.
20. Where did the All of a Kind family live? New York City.

LIBRARY BOWL (Intermediate)

21. Who was the school teacher in the book Legend of Sleepy Hollow?
Icabod Crane.
22. What was Ginger Pye? A dog.
23. What is the boy's name, the owner of the Black Stallion in the books Black Stallion Revolts, Black Stallion's Filly, and Black Stallion Returns? Alex Ramsey.
24. Who does Heidi live with in the mountains? Her Grandfather.
25. What event caused a stir among the animal residents of Rabbit Hill?
New folks moving in.
26. In Chitty Chitty Bang Bang, what kind of recipe is found at the end of the book? Monsieur Bon-Bon's secret "fooj" (fudge).
27. Dash and Dart are what kind of animals? Deer.
28. Who writes the Henry Reed books? Keith Robertson.
29. How do the Borrowers get aloft in the book The Borrowers Aloft?
In a balloon.
30. In Mr. Revere and I, who tells the story? The horse.
31. What does Alice in Wonderland meet that look exactly alike?
Tweedle dum and tweedle dee.
32. In what state is the Pink Motel located in the book by Carol
Ryrie Brink? Florida.
33. Including parents and children, how many family members are there
in the Swiss Family Robinson? Six, four children, two adults.
34. What group attacked the islanders in the opening chapters of
Island of the Blue Dolphins? Russian fisherman.
35. What book is the sequel to Rabbit Hill? Tough Winter.